BLACK RAIN

by
Craig Bolotin & Warren Lewis

October 12, 1988

PROPERTY OF PARAMOUNT PICTURES CORPORATION

THIS SCRIPT IS NOT FOR PUBLICATION, REPRODUCTION OR DISTRIBUTION
WITHOUT THE EXPRESS PERMISSION OF PARAMOUNT PICTURES CORPORATION.
IF LOST OR DESTROYED, PLEASE NOTIFY THE STORY DEPARTMENT.

RETURN TO STORY DEPARTMENT
PARAMOUNT PICTURES CORPORATION
5555 Melrose Avenue
Los Angeles, California 90038

©PARAMOUNT PICTURES CORPORATION

BLACK SCREEN

1 EXT: RACE LOCATION - NIGHT 1 *

The sound of a thrumming motorcycle engine. Someone's juicing the throttle a little.

NICK (OS)
What can you do me?

FRANKIE (OS)
Save your change, sky king.

NICK (OS)
See him run?

FRANKIE (OS)
Don't have to, I know the way of things is all.

FADE IN TO:

2 NICK CONKLIN 2 *

Sitting on his modified Harley. Nick's eyes are bloodshot, he needs a shave, some sleep, a new life. Goggles hang from his neck, his helmet is a worn painter's cap. FRANKIE is a small-time loan shark. *

NICK
Do me fifty. I'm good for it.

FRANKIE
He's young stuff. You hear me?

NICK
Yeah ... Make it a hundred.

FRANKIE
You must be hungry.

Nick doesn't answer; Frankie sighs.

FRANKIE (contd)
Take care. This ain't covered by no Blue Cross.

3 We now SEE the whole street for the first time: Limos, towncars, Mercedes line the block in sharp contrast to the abandoned buildings. A half-dozen streamlined BIKES are being fine-tuned by their RIDERS. A busted fire hydrant shoots a spray of water down one side. 3 *

3 CONTD 3

The CROWD is a mixture of pale night-lifers with one foot in their graves, drug-dealing sponsors and their girlfriends.

4 NICK IS AT THE STARTING LINE, on his purring bike. 4
A twenty-year-old wise-ass, RIDER, on a high-tech street bomber, pulls up alongside him. Nick looks at his bike, then straight ahead.

NICK
Take a side bet? *

RIDER
Sure. I'll take your Social Security.

NICK
A hundred says you don't live out the season.

RIDER
Fuck you, motherfucker. *

Nick nods, then looks down the block as the road flares are lit several blocks down, marking the first turn in the course. The STARTER raises his flashlight over his * head. The kid lays low across the tank. Nick brings his revs up. The starter drops his arm.

5 THE RACE 5

The bikes leave rubber and spring down the block. The kid has the guts and the turbo charge; Nick has the experience. They come around the first turn dead even. On the next curve the kid leans low, edging Nick towards the granite curbstone, trying to cut him off. Nick shoots past before the kid can squeeze him. Nick's ahead after the second turn. The kid can't believe Nick's finesse ... The bikes hit ninety on pitted roads that would be a hazard at safe speed. The kid's all balls and too stupid to live. He opens it up, catching up to Nick on the final turn. It's a dead heat. The kid spots a treacherous pothole. He suddenly leans into Nick. Nick goes into a skid; it's a miracle that he doesn't go down.

He tears after the kid. The kid beats him, but only by a few yards ... Nick pulls up to the kid.

NICK
Set up, we'll do it again.

5 CONTD 5

The kid can't believe Nick -- he's crazy. The rider laughs and rides off. *

6 INT: EL GRECO DINER - NIGHT 6

A hangar-sized roadhouse, wall-to-wall red velvet. It's three A.M. Nick's the sole figure at the counter, cradling his coffee and the bulldog edition. A young nurse, CONNIE, walks in and sits down a few seats away.

NICK
(still buried in paper)
Short shift?

CONNIE
(lights her own cigarette)
Yeah ... I came to save you. If you're hopeless, I'll pull the plug.

7 OMIT 7 *

7A CONNIE 7A*
Race tonight?

NICK
Yeah. Did alright.

Silence.

CONNIE
How our kids?

NICK
They're alright.

CONNIE
Two men came around the hospital asking about you.

NICK
Cops?

CONNIE
They didn't have it written on their heads in grease pencil, but I'm familiar with the type. You're really in deep shit, aren't you?

7A CONTD 7A

Nick doesn't answer -- the news about the cops is unnerving.

CONNIE (contd)
So what are we supposed to talk about?

NICK
Connie ...

CONNIE
You like seeing me, don't you?

NICK
I keep coming back.

Connie laughs.

8 INT: NICK'S APARTMENT - NIGHT 8

Nick and Connie have just made love. Nick's eyes are shut. Connie has just finished dressing. She looks down at him, for a beat, then walks out without saying a word. Cold. After the door shuts, Nick opens his eyes.

8A KITCHEN AREA - NICK 8A*

turns on his tape machine.

TAPE MACHINE (Peggy)
They waited half-hour this morning before I put them in a cab. If you're not coming tomorrow, let me know tonight so I can have the bus pick them up ...

Nick opens the refrigerator, takes out a can of beer, pulls the tab open ... sips ... sinks down to the floor.

TAPE MACHINE (contd)
... I'm taking them to my mom this Saturday ... You can have them the following Saturday ... The school called. We're behind another month. That makes three ...

Nick reaches out and flips off the machine ... He peels a kid's finger painting off the refrigerator door and looks at it. He looks around the room. He looks at his life.

9 OMIT 9 *

10 INT: TWO-TWO PRECINCT - DAY 10

It's the middle of a shift change. A fresh tour of blue suits is hitting the street. No one acknowledges Nick as he heads for the desk. He could be a criminal * turning himself in. Someone grabs his arm and pulls him aside. The man is in an ordinary suit; he's POLICE CAPTAIN OLIVER, but we shouldn't know this yet.

OLIVER
You'll walk if you tell the truth and keep your wits. Run your mouth and they'll screw you.

NICK
I got nothing to hide.

OLIVER *
I hope not ... For my sake. How's your lawyer?

NICK
I don't know him real well.

OLIVER
These people get their way, you'll get to know him real well ... You'll probably be sending his kids through college.

Nick heads towards the SERGEANT's desk and, to our surprise clips a POLICE I.D. to his chest. A UNIFORMED OFFICER calls to Captain Oliver.

11 INT: LOCKER ROOM/BATHROOM - DAY 11*

Nick is at the sink splashing water on his face. He's stripped to the waist, his coat and tie hang on nearby hook.

CHARLIE GUERRO is singing and dancing to Dire Straits on his Walkman as he hops from bench to bench in front of the lockers. He's wearing a too hip suit. Too wide on the shoulders, too narrow on the hips.

Nick spots him in the mirror.

CHARLIE
What do you see?

NICK
A Guido in a suit they should pay you to wear.

11 CONTD 11

CHARLIE
Some detective ...

He holds out his foot; shiny new shoes.

CHARLIE (contd)
Bostonians ... Eighty-five bucks. Girls go for shoes. Second place they look.
(off Nick's reaction)
Hey, I read it in a magazine.

Charlie gingerly steps down, avoiding a puddle of water. Nick ignores him buttoning up his shirt. Charlie feels for his partner. *

CHARLIE (contd)
When Internal Affairs comes to your office, it's not as bad as your going to them, is it?

NICK
I'll let you know. It's my first house call.

CHARLIE
Dazzle the bastards. Go in uniform.

Nick eyes him skeptically.

CHARLIE (contd)
I mean it. Let 'em see your breast bars. Detective like you, commendations up the wazoo. Hell, they should name a wing in Attica after you.

COP (OS)
Skolaris. Off and on. Let's go.

A couple of cops are waiting for Charlie by the exit.

CHARLIE
Grab your dick, Farentino, and count to infinity!
(then)
Tonight the Limehouse. On me. We'll have a party-and-a-half.

NICK
I'll think about it, hot dog.

11 CONTD 11

Charlie backs towards the cops who are waiting for him by the exit.

CHARLIE
Yo, Conklin. You don't show, you'll be in real trouble. Eighteen hundred.
(pointing upstairs)
Watch your tail, cowboy.

12 OMIT 12*

13 INT: CONFERENCE ROOM 13

BERG is the good news; investigator CROWN, who is sitting at the far end of a long table, is the bad. Crown never stopped wearing his hair in military white walls. Berg is flipping through Nick's file.

BERG
You're ah ... this is quite an impressive record.

Crown doesn't work from notes. He sits with his arms folded across his barrel chest. His voice is flat.

CROWN
A regular hero ... Tell me about Monte Ronan.

NICK
He's a good man. The kind of cop you want watching your back when the shit falls in buckets.

CROWN
That's what you think?

NICK
That's what I think.

CROWN
He's dirt and you know it.

Nick tenses appreciably. Yudell looks at him.

NICK
Where do you get your information, the nurses at St. Vincent's?

Crown doesn't flinch.

13 CONTD 13

CROWN
Tell us about Patrick Dunleavy.

Before Nick can respond, Yudell jumps in.

YUDELL
My client has no knowledge of any malfeasance on the part of this officer.

CROWN
Your client is in a good position to know.

Crown gives a commanding look to Berg.

BERG
(reading)
Twenty-eight June; '88. Your unit arrested three suspects. The cash was logged in at sixty-five thousand and change. We have reason to believe there was over seventy-three thousand in the vehicle you impounded.

NICK
Says who?

CROWN
There are sources.

NICK
Meaning a suspect's word is better than a cop's?

CROWN
Depends on the cop. I don't like heroes, Conklin. They think the rules don't apply.

NICK
I'm clean.

BERG
(reading)
Well, Detective, you have ... ah ... a couple of kids at St. John's ... House payments, alimony, an apartment. A king-size nut. I have to admire your thrift.

NICK
That's everybody's life story.

13 CONTD 13

CROWN
We did the math, hero. You're at least a thousand a month in the the hole. You're into the shylocks. You're taking.

NICK
If you want to run up a charge, go ahead. If not, go piss on someone else.

YUDELL
Nick.

CROWN
We'll charge you. Someone will help us out. Nobody's got a softer center than a dirty cop.

Nick is doing his best to control himself.

BERG
You could talk to us, or we can talk to the wife. What time your kids get home?

Nick springs out of the chair and grabs the young investigator by his collar.

YUDELL
Nick --

NICK
You go near my family, I'll fall on you.

BERG
Are you threatening me, Detective?

YUDELL
Nick, for God's sake!

Nick stares into the investigator's eyes for a tense beat, then lets him go.

YUDELL (contd)
That's it. We're through! My client will not tolerate any more harassment!

14 INT: THE LIMEHOUSE - BAR - NIGHT 14

The jukebox is playing Sinatra. There are TWO FAT TWIN BROTHERS behind the bar. CARMINE pours drinks, the other works the deep fryer. Charlie is sitting at the bar. He's munching on fried calamari, marking up an Aarco Sergeants' exam review book.

NICK (OS)
Civil rights, civil procedure? You studying for sergeant or Supreme Court justice?

Nick slides into the stool beside him. He's dog tired and wilted at the edges.

CHARLIE
You want the braid, you gotta know the stuff.

NICK
Time was all you had to know was the right councilman. Scotch rocks.

CHARLIE
(shuts book)
You drinking well Scotch? Must've gone bad with the shooflies.

NICK
There's no home court advantage. *

CHARLIE
Bastards got their job, I guess.

Nick looks at his new partner for an extra beat.

NICK
It's a great place to be if you want up and into headquarters.

Charlie can't believe Nick would suspect him.

CHARLIE
Oh, man ...
(unbuttons his shirt)
Excuse me. Please talk into my left tit. Me and Carmine here, we're both wired. If we bump into each other the lights dim.

Nick laughs. Waves him off.

14 CONTD 14

NICK
I'm just seeing devils in the bean dip. I'm way out of line.

CHARLIE
No shit ... New guys always got to be shooflies, or mopes.

15 OMIT 15 *

15A Charlie's attention is drawn to FRANK ABOLAFIA, a heavyweight Mafiaso sitting at the table with TWO JAPANESE BUSINESSMEN. The OLDER is an imperious-looking man in a proper grey suit. The YOUNGER is a translator. Abolafia's BODYGUARDS sit at the end of the bar. 15A*

CHARLIE
What's the Wolf doing with a couple of Buddha Heads?

NICK
The mob wants to start driving Subarus ... What do you care?

16 A JAPANESE MAN steps in the room, spikey hair, dark Versace shoes. This is SATO. He crosses the room past Nick and Charlie and orders a drink. 16

CHARLIE
Yeah, I guess wiseguys are allowed to eat just like people. *

Another Japanese man now steps inside the door. Nick glimpses Spa 12 beneath his jacket.

NICK
Charlie ... Promise me you won't do nothing.

CHARLIE
What are you --

NUMBER TWO SHOUTS in Japanese. He holds up the Spa 12 for all to see. Everyone sits tight. *

Sato slowly walks towards Abolafia's table. Number two covers the room. Abolafia's bodyguards show their empty hands.

17 NICK AND CHARLIE 17

don't have the artillery for this guy either.

18 AT THE TABLE 18

Our Japanese businessman knows these people. He eyes them contemptuously.

Abolafia has put enough people in this situation to be philosophical about it. He stops chewing. A tiny hand motions to his bodyguards is enough to stop any precipitous action.

SATO
(in Japanese)
Give it to me.

A long, silent pause ... Then, still not facing him:

BUSINESSMAN
(in Japanese)
Go to hell.

Sato slips his fingers beneath the shades, massages his eyes, then pulls a shuto from under his coat. The blade gleams like a neon tube. He presses the tip against * the businessman's throat.

19 CHARLIE 19

His hand closes around the grip of the Beretta. He unsnaps the ankle holster. The SNAP can be heard across the room. Nick's hand closes around Charlie's and squeezes until the knuckles turn white.

CHARLIE
(whispering)
What are you doing?

NICK
Saving your life.

NUMBER TWO

levels the scattergun at Nick and Charlie.

20 AT THE TABLE - SATO 20

calmly holds the blade at the man's throat as he reaches into the man's jacket and removes a rectangular, narrow wooden box. He uses the knife to pry open the box. WE CAN'T SEE the object inside. He slices open the package. Several layers of yellow tissue-thin paper fall to the floor. Abolafia, realizing that whatever is going on doesn't affect him or his, resumes eating.

ABOLAFIA
You people are wild ... wild.

20 CONTD 20

Sato puts the wooden lid back on the narrow box and backs the blade off. The man raises his napkin to the small wound. A droplet of blood has stained his shirt collar.

Sato walks over to a man named KATAYAMA, hands him the box. Katayama leaves. Sato is about to follow when the businessman calls out in Japanese:

BUSINESSMAN
The old man will have you for dessert.

Sato turns and THRUSTS the blade deep into the man's chest. He withdraws it with half a twist, and in the same motion fatally slashes the translator's throat before the old man's body hits the floor. *

Sato calmly walks to the door as Number Two covers the room with the scattergun.

When Number Two turns to walk out the front door, Nick shoots him through the vestibule door. He crashes forward through the front door onto the pavement.

NICK
(shouting)
Police officers. Everybody stays put.
(to Charlie)
Get back up.

Abolafia's eyebrows rise at this development. Nick bolts out the door, leaving Charlie in charge. He's never been in charge before.

CHARLIE
(nervously showing his shield)
Police.

21 EXT: THE LIMEHOUSE - NIGHT 21

The driver of a Lincoln has his foot on the accelerator as Sato slams the door in front. Katayama is in back.

Nick flies out the Limehouse door and hits the ground. Katayama pumps out shells as fast as he can squeeze the trigger. The front windows of the Limehouse shatter. * The car tears away. Nick empties his Colt Airweight. Two rounds bite into the car. Nick takes off after the car on foot, reloading with his speedloader as he goes.

11 OMIT 22 *

23 EXT: STREET - DOWN THE BLOCK FROM THE LIMEHOUSE 23

Deserted. The wail of police sirens in the distance. Charlie has his gun out. He's drenched in sweat.

CHARLIE
NICK! ... shit. SHIT!!

24 EXT: STREET - MEAT DISTRICT - NIGHT 24

The Lincoln's tires spin on wet cobblestones as it tears around the corner. The street is jammed with trucks and WORKERS in bloodstained overjackets. Nick runs flat out shoving through men unloading beef sides.

The street is narrow, blocked by out-of-state sixteen-wheelers. The driver can't get around them so he decides to shoot the gap between trucks. It's a wild, desperate move, but there are sirens closing. The car comes to a spark-throwing, grinding stop, wedged between the two trucks. Nick is closing in.

The car doors are wedged shut. Sato kicks out the windshield and pulls himself out. His two men follow and scatter. Nick stays with Sato, the man who did the killing. Sato heads for the loading docks of Little West 12th Street.

25 INT: THE LOADING DOCKS 25

Nick races past workers sliding raw meat out of the back of the trailers into an area of where row after row of cooled beef hang from the ceiling.

Sato's appearance is preceded by a quick flash of steel. He uses the butt of his shuto to knock Nick's wrist, sending his unloaded gun and rounds into the air. Sato repositions in a nanosecond. He holds Nick's arm and delivers a roundhouse kick to Nick's stomach. Nick goes down. Sato cocks his leg for another kick. Nick scissors Sato's legs out from under him. Nick stays close to the ground. Sato rolls away.

26 THE FIGHT 26

is fast, close and mean. Neither man gives ground. Sato swings his knife, forcing Nick against a parked truck. Nick snaps the aerial off the car and swings it at Sato's face. It whizzes through the air, cutting him on the shoulder. Sato does not cry out. The pumping blood feeds his rage. Sato knows his martial arts. Nick has a lifetime of New York street fighting behind him. The fight could go either way.

26 CONTD 26

THE FIGHT has devolved to head-butting and eye-gouging. Sato shoves Nick off, and delivers a nasty cut above Nick's eye.

27 THE LOADING DOCK 27

Charlie and the cops level their weapons. They cannot fire without possibly hitting Nick.

CHARLIE
(shouting)
Drop it, man. Drop it now. Give me a shot, Nick.

Nick shoves Sato off. Charlie fires a round just in front of Sato's foot. Sato drops his shuto.

NICK
On your goddamn face.

Sato cocks his ear. He doesn't understand. Nick illustrates by slamming him into the ground. Nick sits on Sato's head, and twists his wrists into position. Charlie throws him his cuffs. Nick snaps them on.

Two police cars pull up. FOUR OFFICERS climb out. *

The fight's over. Nick begins to rise. He reaches for Sato's arm. Sato is on his feet in a flash. He delivers one last kick. The uniformed cops pile on and overpower him.

Nick's and Sato's eyes meet as he is restrained by four men. Sato does not struggle now.

28-30 OMIT 28-30 *

30A INT: POLICE STATION - DAY 30A*

Nick, Charlie and Oliver walk down the hallway. Nick shows a limp and a cut over his right eye.

NICK
The package was ...
(shows dimensions with hands)
... this by this ...

OLIVER
Dope?

NICK
Not in that company.

30A CONTD 30A

CHARLIE
Don't seem like enough to warrant the shitstorm. Could be anything.

They pass an open INTERROGATION ROOM. Inside is Abolafia, two officers and Abolafia's Park Row lawyer.

NICK
What from that?

OLIVER
He's a poor citizen whose dinner was interrupted.

CHARLIE
Ungotz.

OLIVER
I'm dying to hear what you people were doing in a joint full of wiseguys.

Charlie's about to answer when Nick cuts him off:

NICK
(cuts him off)
There's nothing in the patrol guide about where and what to eat, Cap.

OLIVER
I'd think someone in your position would want to keep his head down.

Oliver disappears through the door.

31 INT: PRECINCT ROOM 31 *

A SERIES OF PHOTOGRAPHS changing hands. Last night's dead laid out nude on autopsy tables. They're covered with full body tattoos.

NICK
Yakuza.

There's a table covered with evidence from the massacre: shell casings, receipts, weapons ... It's being boxed and catalogued by a YOUNG COP. Nick examines various things as he speaks.

31 CONTD 31

OLIVER
The Bureau's sending a guy down to find out what the Jap mob and Mafia were doing sharing a bottle of Chianti.

CHARLIE
So nobody knows nothing.

OLIVER
True.

NICK
There a tap on Abolafia?

OLIVER
Last time that Jamoke talked on a clear phone, calls were a nickel.

Nick picks up the BAGGED scraps of YELLOW PAPER from the Limehouse.

NICK
This is what the package was wrapped in.

OLIVER
Lab on the morning pouch and then the borough. Don't bet your sock money.

NICK
Where's my darling?

32 INT: INTERROGATION ROOM - SATO 32 *

is sitting with a DETECTIVE and a JAPANESE-AMERICAN TRANSLATOR. He won't talk. There's an impeccably-dressed JAPANESE EMBASSY OFFICIAL standing by the door.

33 OBSERVATION ROOM 33

Nick and Oliver are watching through the glass.

OLIVER
Doesn't speak a word of English. And he won't speak Japanese either.

NICK
My collar. My case.

OLIVER
(gesturing through the glass) *
Japanese Embassy. They want him first.

33 CONTD 33

NICK
What?

OLIVER
Enough strings were pulled by politicians in Japan to fly 10,000 kites.

NICK
Captain, I got three people's blood on my clothes, some of it mine. I got two clean homicide convictions. They can have him -- in twenty to life.

Oliver drops a folder on the desk. Nick opens it: Petty cash vouchers and plane tickets.

NICK (contd)
What's this?

OLIVER
Japanese Embassy talks to State Department. State talks to police plaza. They to me and me to you. Shit rolls downhill. They want someone to take him back. That's you and Guerro.

NICK
This is bullshit, Captain.

Nick is leaning toward insubordination, but Oliver lets it slide.

OLIVER
You want them to keep hammering you? From what I hear, you already went off in their faces, which is exactly what they want. Take a breather. Do us both a favor.

Oliver heads for the door. Before he can leave, Nick calls out:

NICK
Hey ...
(throws him his keys)
As long as Internal Affairs is going to be in my apartment, tell them to water the plants.

Oliver drops Nick's keys on the table by the door.

33 CONTD 33

OLIVER
I'll back you up a hundred per cent, Nick. As long as you're right.

Oliver walks out the door. Nick picks up the petty cash voucher. He takes out the cash, puts some of it in his wallet, then reseals the envelope.

Nick turns back to see Sato on the other side of the glass.

34 ON SATO 34 *

He turns away from the interrogator and looks at Nick. He can't possibly see him through the one-way glass but he knows Nick's there. He makes a cutting mark across his forehead, right where Nick's bandage is. It's uncanny. *

35-36 OMIT 35-36 *

37 EXT: SUBURBAN STREET - QUEENS - MORNING 37

Nick pulls up in front of his old house. He gives the engine two quick RAPS. PEGGY, Nick's ex-wife, comes to the door. She leaves the screen door closed. She says nothing to him, he says nothing to her. TWO BOYS, wearing Catholic school uniforms, bail out of the house before she can stop them.

DANNY
Dad! ...
(runs up to his father)
Patrick's in trouble. He called Sister Elizabeth a name and she heard.

NICK
What, Daniel?

PATRICK lags behind.

DANNY
An ugly goose.

Nick clamps his hands over his ears -- teasing. Patrick is still standoffish, almost hostile.

NICK
(lowers his voice)
I always thought the same thing, Pat. Don't tell her I said so.

37 CONTD 37

PATRICK
You gonna bring me a ninja sword from Japan?

NICK
I'll bring you something nice.

PATRICK
Ninja sword's nice.

DANIEL
And transformers. They got the best ones. Ride us to school?

PATRICK
(takes Daniel's hand)
Mom says it's not safe anymore.

DANNY clearly wants to get on. Nick looks at Peggy watching from inside the screen door.

NICK
Yeah, well, maybe your mom's right ... You guys take care, okay?

He ruffles their hair. They say goodbye and head toward the bus stop. Nick waits until they disappear around the corner, then opens his wallet, takes out all the cash, and stuffs it in the mailbox.

He tears off down the street in the opposite direction IN A DEAFENING ROAR.

38 EXT: AIRPLANE - NIGHT 38

THE DEAFENING NOISE of AIRPLANE ENGINES as a 747 streaks down a runway in the rain.

39 INT: PLANE - NIGHT 39 *

Sato sits between Nick and Charlie. He is cuffed. Charlie is reading his guide book. Nick is playing solitaire.

CHARLIE
You're the one that's always saying you never go anywhere.

NICK
I was thinking Vegas, Charlie. Reno, maybe.

39 CONTD 39

CHARLIE
New drill. I call and say I got the dreaded Asian shits from some raw clam. That'll buy enough time for us to become a force on the local geisha scene.

NICK
Not likely.

CHARLIE
Hey, big guy like you? New York cop? You're gonna be the biggest thing to hit that town since Godzilla.

Nick smiles to himself. Charlie goes back to his book.

CHARLIE (contd)
Says here it's impolite to touch someone while you're talking to them.
(nudges Sato)
Guess that means that you can't talk and screw at the same time, right, hot dog? No speaky the English? Understand this: You will never fuck with my partner again.

NICK
What do you think it's costing to take this beauty home. He's wearin' my house payment.

CHARLIE
Mutt's not worth the cost of the dirt to bury him.

NICK
Cop like Ronan puts his ass on the line for fourteen hours a day so he can spend the rest of his life in debt ... And they throw the book at him.

CHARLIE
Nobody said what he did wasn't understandable. It's just wrong.

NICK
(oblivious)
Maybe he took a couple of bucks from some skell and busted him to boot, 'cause his kids need braces, better schools, who the fuck knows. What's wrong about justice?

39 CONTD 39

Nick cuts himself off.

CHARLIE
(after a long beat)
Nick, you know you hear things ... I just want you to know, anybody who says you ever took has to come through me.

Nick keeps playing. He looks up into Sato's eyes.

NICK
What the fuck are you looking at?

40 THE AIRLINER - LATER 40

The cabin is dark except for the Samurai movie on the screen. Nick opens his eyes to see that Charlie has nodded off. Sato is wide awake, playing a game with Nick's cards. He senses Nick being awake and deals them each a hand of twenty-one, cards up. Nick silently signals with his head for another card. Nick goes over. * He's lost. The two men look long and hard at one another suspended in time and space. FADE OUT ... FADE IN TO ...

40A NICK 40A*

opens the shade a crack. There's a breathtaking VIEW OF THE TOP OF MT. FUJI. Nick opens it wider for Sato to see.

NICK
Welcome home.

Nick slams his elbow into Sato's rib cage. Sato bends over in pain. Charlie reappears.

CHARLIE
What happened to him?

NICK
Something in the food, I guess.

40B EXT: AIRPLANE 40B*

as it streaks past the sun throwing a shadow on the city.

40C EXT: AIRPLANE 40C*

The plane lands.

41 OMIT 41 *

42A INT: AIRPLANE - LANDED 42A*

People are grabbing their belongings and beginning to file out the front of the plane. Nick keeps his window seat, handcuffed to Sato. Charlie's on his feet.

CHARLIE
(glancing out window)
Touchdown, man ... Touchdown ...
(stretches his legs)
This ain't a job for a man who's got legs.

Sato tries to stand up. Nick shoves him back down.

NICK
Sit down, beautiful.

The REAR door pops open. A CLEANING CREW and THREE OSAKA POLICEMEN enter. Two are in uniform. NASHIDA is in plainclothes and carries a clipboard.

CHARLIE
Local heat. We're on.

Nick and Charlie hang their badges in plain view. Nick steps into the aisle pulling Sato with him.

NASHIDA
Geltlemen, welcome. I am Inspector Nashida, Osaka Metropolitan Police. Good flight?

NICK
Fabulous. Guerro and Conklin. NYPD.

CHARLIE
(bows)
Charlie. Kon-nichi-wa.

Nashida returns the bow.

NICK
I need to see the paperwork.

NASHIDA
Yes. Please sign.

Nashida hands Nick an official-looking document and a pen. Nick signs and returns it.

NASHIDA (contd)
Here is your copy ... Thank you very much.

42A CONTD 42A

Nick unfastens his cuff. The TWO COPS roughly pull Sato aside. They quickly search him, then spin him around and cuff his hands.

NASHIDA
There is a car outside waiting to take you to our city. Please enjoy your stay.

Nashida turns on his heels. The officers hustle Sato out. They are not gentle with him.

CHARLIE
(bows)
Arrigato.

NASHIDA
You're welcome.

He follows the cops off the rear of the plane. Nick and Charlie take their hand baggage down. Off duty.

CHARLIE
I feel like I just heard from the parole board. Bath, sleep and food.

NICK
You're something, man. Where'd you get that bowing stuff.

They start toward the front hatch.

CHARLIE
It's their country. When in Rome ...

NICK
In Rome I'll bow.

As the last passengers clear out the front, SIX JAPANESE POLICEMEN stream in the hatch.

OFFICER
Officer Conklin.

Nick and Charlie look at one another. They know they've been had. Nick tears down the aisle bursting past the cleaning crew.

43 OMIT 43 *

43B EXT: PLANE 43B*

Nick flies out the door, to see:

43B CONTD 43B

SATO

in the back of a van. It starts to pull away.

NICK

flies down the steps. Sato flips Nick the bird from the rear seat. Nick runs after the van, but it's no use.

NICK
(out of breath)
Fabulous.

44-45 OMIT 44-45 *

45A INT: OSAKA METROPOLITAN POLICE - NIGHT 45A*

Lots of activity. As we MOVE THROUGH the rooms swimming with cops we HEAR a distinctive AMERICAN VOICE.

NICK (OS)
They had uniforms and paperwork, Captain, it's not like I gave them cab fare.

We discover Nick on the phone to Capt. Oliver. Charlie sits across from him, slumped in a chair, flipping through thick MUGBOOKS.

INTERCUT ENTIRE SCENE WITH CAPTAIN OLIVER WHO IS STANDING IN HIS KITCHEN DRINKING FROM A CARTON OF MILK *

OLIVER
Remember my office? A desk and a chair? Now it's just a mountain of shit.

CHARLIE *
No ... definitely a no ... Christ, these mooks are ... No ...

NICK
There were no names. No way of verifying I.D. ...

CHARLIE *
... Definitely a maybe.

Charlie holds up one of the mug shots. Nick shrugs. Maybe.

CHARLIE *
(writes it down)
Nine definite maybes.

OLIVER
Have you spoken to anyone in charge?

Charlie lays open a book in front of Nick: a sheet of people who could be brothers.

45A CONTD 45A

NICK *
(covers mouthpiece)
Un-fucking canny. Identical strangers.

OLIVER *
What?

NICK *
Not yet, Cap, I'm working on it.

46 OMIT 46

46A Nick turns toward the secretary sitting in front of the office door. Nick holds up his wrist and taps his watch. The secretary is on the phone. She smiles, holds up one finger. 46A*

NICK
Next time she does that I'm going to cut it off, swear to God.
(into phone)
I'm trying to salvage something here.

OLIVER
Try and salvage your ass. You just put yourself in the toilet and pulled the handle.

NICK
What the hell is that supposed to mean?

OLIVER
There's people who think it's convenient the one prisoner that you lost in your life looked like he could afford it.

NICK
(shocked)
What? That's fantasy. You can't possibly believe --

OLIVER
Didn't say what I believed. If they want to hang it on you they will. I want you back here quicktime. I need you to write this up for the people about to burn my ass.

CHARLIE
Which one of you Ubanges is hiding the coffee?

CHARLIE
You with the bellboy haircut. Where'd you get the coffee? ... So he smiles at me ...

CHARLIE
People do so much smiling it's amazing they got time to build radios.

46A CONTD 46A

Nick looks up to see a handsome, fastidiously-dressed ICHIRO MATSUMOTO.

NICK
Cap, I gotta go.

Nick hangs up.

47 OMIT 47 *

47A *

ICHIRO
(reading from a card)
Detective Nick-laus Conklin and Charles Guer -- guerro, Manhattan prefectures.
(slight bow)
The superintendent will be honored to meet with you now.

NICK
Action. Fabulous.

48 OMIT 48 *

48A INT: SUPERINTENDENT OHASHI'S OFFICE - DAY 48A*

SUPERINTENDENT OHASHI sits rigidly behind an immaculate desk. Mid-forties, conservative suit, Ohashi is an aloof technocrat. Ohashi rarely speaks; a man of his rank isn't supposed to. A middle-aged DETECTIVE sits at his side. Ichiro stands in front of the desk. Charlie's tearing open a new packet of cigarettes. Nick's on his feet, near the end of his rope with frustration.

NICK
... Alright, could you please ask the superintendent if his people have picked up witnesses from the airport?

Ichiro asks Ohashi. Ohashi says something in Japanese as he continues to look straight ahead. He never makes eye contact; it would be inappropriate.

ICHIRO
He says it is possible.

NICK
With all due respect, manned space flight is possible.

A door opens. A young, uniformed OFFICER enters, carrying a tray with a tea service. Ohashi speaks to Ichiro.

48A CONTD 48A

CHARLIE
(weary)
Tea time.

ICHIRO
The superintendent wishes you to join him.

NICK
Great, fellas, but we're losing time here.

Ichiro speaks in Japanese to Ohashi. The following is what we read in subtitles.

ICHIRO
(Japanese; subtitled)
The detectives would be honored to be the unworthy recipients of the superintendent's hospitality.

Ohashi seems pleased enough. Nick looks at Ichiro, clearly didn't translate what he said. Ichiro ignores him. Someone tries to pour tea into Nick's cup. Nick covers his cup. The tea runs off his hand.

NICK *
I'll take a rain check. We've been waiting a long time to get going on this.

Nick glances over at Charlie, while Ichiro reluctantly tells Ohashi what Nick said. Then, after a long silence, Ohashi speaks in even tones.

ICHIRO *
Through your negligence, a man we sought for a long time has been lost. You do not have to drink tea but you have not even thought to apologize.

NICK
Our negligence? Who let people carrying your documents, wearing your uniforms, waltz through a secure area? We'll take our share of the heat, but no way we're taking the rap for this.

Ichiro hesitates.

NICK (contd) *
Bite. Fall. Heat.

48A CONTD 48A

CHARLIE *

Blame!

Ichiro does his job. The inspector holds up the document Nick was handed at the airport. Then Ohashi speaks.

ICHIRO
This is an insurance policy. The police will find your prisoner.

CHARLIE
We are the police.

ICHIRO
You are civilian here. Nothing more than an interested observer.

Nick puts his hands on Ohashi's desk -- his first mistake. Then he leans over the desk, his face down close to Ohashi's -- his second mistake. Ohashi still avoids making eye contact. He stares right past Nick.

NICK
I'm about an uptown minute from throwing you people an international incident that'll make you wish you sold Sonys. Until such time as someone signs for him, he's mine. I'll go to the embassy, I'll go to the papers. My ass is on the line and I don't care who I have to shit on.

CHARLIE
No offense.

Ohashi looks down at Nick's hand.

NICK
Translate. Every word.

He does, except for Nick's last line. There is a short conference among the three police officers.

CHARLIE
Either we got the okay, or they're workin' on the dinner menu.

Ohashi's answer to Ichiro is terse. It is interrupted by the phone ringing. Ohashi speaks into the phone and is immediately on his feet. He gives Ichiro an order.

48A CONTD 48A

ICHIRO
Please. You must come now.
(then)
You have to leave your guns.

NICK
What?

ICHIRO
It is illegal for you to carry a gun here. Perhaps you wish to call your Ambassador.

Nick faces Ohashi. Ohashi doesn't face Nick.

NICK
Okay, Charlie.

Reluctantly, Nick drops his .38 on his desk. Charlie dumps his .38 on the table. A cop opens the door for them; but before they can leave, Ohashi calls out to the translator:

ICHIRO
Excuse me, all your guns, Detective. Yes, please.

Nick takes another gun from a belt holster behind his back. Charlie removes his back-up from his ankle holster ... Before they hand them over:

NICK
Give us one of your best people to work with.

Ichiro translates. There's a heated conversation.

NICK (contd)
Someone who can find his ass with one hand and speaks fucking English.

More heated conversation in Japanese. Ohashi gives his answer, and hurries out the door.

ICHIRO
(bows, snaps to attention)
Assistant Inspector Ichiro Matsumoto, criminal investigation section, Osaka Metropolitan Police.
(hands them his card)
I can find my ass with one hand and I do speak fucking English.

49 OMIT 49 *

49A INT: OSAKA POLICE CAR - NIGHT 49A*

Nick and Charlie are in the back seat. Ichiro rides shotgun facing front and filling the car with cigarette smoke. A DRIVER pilots the car using the SIREN.

ICHIRO
(pointing)
... Yes, please, Osaka Castle ... Sixteenth century.

They sweep past the illuminated castle.

NICK
That's fabulous, it really is, but how about telling us where we're heading?

Ich smiles blankly. That's it. NICK eyes CHARLIE. What's with this guy? Charlie leans forward.

CHARLIE
Think you could tell us how come you people were so hot to get Sato back here?

ICHIRO
The man you lost was suspected of murder. Very unusual here. I understand New York prefecture has more murders in a month than we do in a year. Is it true, Detective Conklin?

NICK
Matsumoto, cut the National Geographic and tell us about the victim.

ICHIRO
(offended)
Assistant Inspector Matsumoto.

NICK
Look, I don't have time to call you assistant inspector every time I open my mouth. I'm Conklin, he's Guerro and you're Matsumoto. Got it?

Ichiro doesn't say anything.

ICHIRO
The victim was a paper manufacturer. I would have you refer to our files, Detective Conklin.

49A CONTD 49A

Nick can't believe this guy is for real.

ICHIRO
Here is another one of our six hundred Kobans. Police boxes ...

CHARLIE
Tell us, Assistant Inspector, when you're not doing the Chamber of Commerce tour for visiting celebrities, what do you do for a living?

Ichiro knots his brow.

ICHIRO
Update files. Statistics. Twenty-seven years I have served our department. It has been my honor.

NICK
Pencil jockey.

ICHIRO
(spins to face them)
What?

CHARLIE
That's what we call you in New York. A term of great honor.

They pull up in front of Club Edo. Ichiro climbs out.

ICHIRO
Hurry, gentlemen, please.

NICK
(climbing out)
Cock your calculator.

50 OMIT 50 *

50A EXT: CLUB EDO - NIGHT *

A large crowd out front. Several POLICE CARS. Charlie is transfixed by the building and the bustle of the Dotonbori as he and Nick head for the door.

CHARLIE
Makes Times Square look dime a dance.

51 OMIT 51 *

51A INT: CLUB EDO - NIGHT 51A*

Everything is at a standstill as police officers are separating and interviewing patrons.

Ichiro slices the air in front of him with his hand as he leads Nick and Charlie through the thick crowd.

52-53 OMIT 52-53 *

54A INT: KITCHEN *

A knot of Japanese officers and technicians surround the BLOODY BODY piled in the corner. Nick and Charlie are standing near the door. Ohashi is off to one side. Ichiro is nearby. One of the OFFICERS pulls a hundred dollar bill from the man's throat with a pair of forceps.

CHARLIE
Wonder if he's got two fives for a ten.

Ichiro now waves them over. Nick and Charlie cross to the body, Nick kneels down.

NICK
From the airport. One of the phony cops.

ICHIRO
You're certain?

Charlie nods.

NICK
No defense wounds. Clean cut down. He didn't know what hit him.

There's a heated discussion between Ohashi and several detectives by the door. Ich calls out to them. Ohashi responds in Japanese.

ICHIRO
That's all, thank you very much.

Ichiro directs them towards the door.

NICK
Whoa, whoa. Fill me in? What ya got here. Sato do his own guy?

Ich cuts him off.

54A CONTD 54A

ICHIRO
If you interfere with our investi-
gation, I have been ordered to take
you to your hotel.

Nick looks at Ich, then over at Charlie. Nick's doing a slow burn.

CHARLIE
Nicky, there's nothing we can do if
they don't deal us in. Let's take
a nice quiet look around.

Nick looks around at Osaka's finest surrounding Ohashi.

NICK
Usually someone kisses you when
you get fucked.

55 OMIT 55 *

55A INT: CORRIDOR LEADING FROM KITCHEN 55A*

As Nick, Charlie and Ichiro head for the main floor they pass a MIRRORED ROOM. Kneeling on the floor is a stunning Japanese hostess, KAKUE, wearing a black-and-white SEQUINED GOWN. Police officers are speaking to her.

Her forearms and hands are covered with blood. The door is shut in Nick's face.

56 OMIT 56 *

56A INT: MAIN FLOOR - EDO - MOMENTS LATER 56A*

The staff and customers are still being questioned in large groups by the officers. Some are being taken into a side room one by one for questioning. The band isn't playing and no drinks are being served. Nick, Charlie and Ich are heading down the stairs.

CHARLIE
Is this the kind of place I've
prayed to find all my life?

ICHIRO
If you prayed for a place with
good food, good women, rich
businessmen ...

Nick walks off to check the place out. Ich starts after him, Charlie stops him.

56A CONTD 56A

ICHIRO
Detective!

CHARLIE
I know the guy. He won't break nothing he can't pay for ... You come here much?

ICHIRO
(embarrassed)
Well I ...

CHARLIE
Not on a cop's salary. Well it's free tonight. Ichiro, you might as well enjoy it.

56B THE MAIN FLOOR 56B*

Nick has spotted a striking blond, JOYCE KINGSLEY daubing at bloodstains on her white silk kimono as she consoles one of the YOUNG GIRLS that surround her.

57 ON JOYCE 57

speaking to one of the girls in fluent Japanese. Their discussion is animated, heated. There are TEN OR FIFTEEN HOSTESSES sitting here, waiting to be interviewed. Nick squats beside Joyce, waiting for an opportunity to speak.

NICK
You want to try a little peroxide.

Joyce looks over, surprised.

NICK (contd)
For the bloodstain. It always works for me.

Nick sits down beside her, shows his NYPD identification.

NICK (contd)
Where'd the blood come from?

One of the girls says something in Japanese to Joyce which elicits a flurry of talk and LAUGHTER from the crowd.

JOYCE
She wants to know if you're the guy who lost Sato at the airport.

Nick doesn't answer but it's clear that he is.

57 CONTD 57

JOYCE
Just off the plane and you make the evening news. Nice ... Americans who're less than perfect please them.

NICK
And American women who are close to perfect.
(then)
What about the blood?

JOYCE
I heard some noise and ran upstairs. The girl who found the body ran into my arms.

Joyce makes eye contact with a MAN sitting nearby wearing an expensive suit and tie.

NICK
What did you hear?

JOYCE
(lowering her voice)
Look, all I know is two guys met for drinks in a private room and this is how it turned out.

Nick looks over at the MAN in the suit. Nick reaches for Joyce's arm to lead her away.

NICK
Come on ...

JOYCE
What do you think you are doing?

Nick's leading her away from the man.

NICK
He was leaning on you. Now he's not.

JOYCE
Look, you could get me hurt. There's a war going on and these people don't take prisoners.

NICK
What are you talking about?

57 CONTD 57

JOYCE
(astonished he doesn't know)
Between Sato and an old-time boss. Guy named Sugai.

An OFFICER walks over to Joyce indicating that it's her turn to enter the interrogation room.

NICK
How many people know about this?

JOYCE
Counting you and me, about eleven million.

She heads for the interrogation room door, leaving Nick in her wake. He feels like a fool.

58 EXT: OUTSIDE THE CLUB - NIGHT 58

Nick, Charlie and Ichiro are squeezing through the thick CROWD outside.

ICHIRO
Did she tell you anything?

NICK
Tell Ohashi I'll report to him when he reports to me.

ICHIRO
I'm a police officer just like you, Detective. We both have our orders.

NICK
Then tell him one hand job deserves another.

CHARLIE
Nick ...

ICHIRO
I don't understand?

NICK
I think you do.

CHARLIE
Somebody do something? What's going on?

Nick starts walking. Charlie, puzzled, stays with him.

58 CONTD 58

ICHIRO
Detectives, don't you wish a ride to your hotel?

NICK
Just have Sato's file and all relevant background information translated for me by 0900.

Ich bows. Charlie bows. Nick wouldn't bow if someone put a gun to his head.

CHARLIE
Hey, Ich, stick with us, we'll make you look so good you can run for Mikado.

59 EXT: STREETS - TWO A.M. 59

An early morning wind jostles the red paper lanterns and plucks at the tails of dragon-like banners hanging outside the shops in this maze of narrow streets. The street is littered with clusters of drunken SALARYMEN, stumbling toward a nearby subway station.

CHARLIE
... You're telling me we're in the middle of a Yakuza throw-down and our guardian potato head didn't fill us in?

Nick and Charlie are lost. They stop at the corner. Charlie looks up at the street sign. It's in Kanji, impossible to read.

NICK
All I know is the Bronx is up and the Battery's down.

60 Nick points down a narrow street and they start off again. 60 *

CHARLIE
Christ, maybe we should cut our losses and let the locals handle it.

NICK
Can't do that ...
(off Charlie's look)
Think like a shoofly, kid. There's some people back home think I got straight on one flight.

60 CONTD 60

CHARLIE
(incredulous)
That you cut a deal with the mutt?! Shit, man, I can back you up.

NICK
They'll believe what they want to believe.
(then)
I can't go back without him, Charlie.

WE HEAR THE DULL ROAR of a half-dozen motorcycles breaking the pre-dawn stillness. SIX TEENAGE BIKERS (BOSOZOKU) on their multi-cylinder high-tech street bombers cruise around the corner. We get a better look at them: Elvis-samurai hybrids. They head straight for Nick and Charlie, LAUGHING, JEERING at the gaijins. They know who the cops are. Looks like some young punks out on a joyride ... They disappear.

It's SILENT again, except for the SOUND of the wind beating against paper lanterns, rustling the wind chimes. Nick and Charlie stand in the middle of the street, realizing just how far away from home they are.

61 OMIT 61 *

61A INT: HOTEL ROOM/BATHROOM - DAWN 61A*

Nick, restless with jet lag, is watching the last moments of the neon fireworks out the window. Charlie is sleeping like a baby. Nick pours himself a cup of cold tea from last night's pot ... He goes into the bathroom, wets a washcloth with peroxide and winces as he rubs it over his wound. He comes back into the main room.

NICK
Come on, amigo. Reveille.

Nothing from Charlie. Nick pokes him hard with his foot, nearly sending Charlie off the bed. Charlie looks up, groggily.

CHARLIE
I thought it's the Japs who attacked at dawn.

62 OMIT 62 *

62A INT: POLICE STATION - FILE ROOM - DAY 62A

Nick and Charlie are examining various files as they have their lunch. Ich, a napkin tucked beneath his chin, slurps a bowl of soba noodles to Nick's annoyance.

62A CONTD 62A

Charlie's having a tough time with his chopsticks. Nick's disgusted with his food in his bento. Ichiro subtly enjoys his displeasure.

ICHIRO
You don't like it?

NICK
No, it's fabulous ... Smells like Bayonne at low tide.

CHARLIE
Who's this character? A little careless with matches?

Charlie's holding open a file with several black-and-white photos of SUGAI and surveillance photos of Sugai and Sato together. There's subtle scarring on Sugai's face.

ICHIRO
Kunio Sugai.
(swallows hard to collect himself)
American terror bombing. April, 1945.

Charlie hands the file to Nick.

NICK
What's he doing with Sato?

ICHIRO
Sato used to work for him.

CHARLIE
What happened?

Ich shrugs, continues slurping. Charlie eyes Nick -- jerk-off time. THE SOUND OF HEAVY FOOTSTEPS in the hall catches Nick's attention. Nick walks to the window to see an armed POLICE ASSAULT team filing toward the exit.

The sight of a few officers carrying sledgehammers hooks his interest.

NICK
(watching the men)
What's Sugai into?

ICHIRO
Steel, restaurants ... He owns part of Edo.

62A CONTD 62A

Ichiro seems increasingly nervous about Nick watching the troops.

ICHIRO (contd)
Then there's ah ... extortion. Guns, amphetamines. A powerful boss.

NICK
Ich, Where these guys heading?

ICHIRO
Training.

An obvious lie. Charlie walks over to watch. Exchanges looks with Nick. The officers are filing into a van. A RANKING OFFICER is passing out loaded clips.

CHARLIE
Training?

They both look at Ichiro. Guilty. Reluctantly he confesses.

ICHIRO
An informer has revealed Sato's last refuge.

NICK
We'd like to go.

ICHIRO
That's not possible. I need permission.

They head for the door.

NICK
This one's New York style.

CHARLIE
First we do, then we go get authorized.

62B EXT: PARKING LOT 62B*

Nick and Charlie head toward the assault van. Ich scrambles to keep up. Other officers scatter to various police cars.

ICHIRO
Where're you going?

62B CONTD 62B

NICK
Hey, if you won't take us, we'll have to hitch a ride, Inspector.

To Ichiro's horror, Nick and Charlie climb right into the back of the van packed with the heavily armed men.

ICHIRO
No -- this -- I insist you get out.

CHARLIE
Try and throw us off. You already got the riot guys here.

Ich looks like he's going to drop a calf.

NICK
We just want to observe, buddy. That was the deal. Remember?

Several of the men in the van begin shouting at Ichiro. Ich has no choice. He curses to himself and WE QUICKLY CUT TO:

62C EXT: STREET - DAY 62C*

The assault van tears down the street followed by two police cars and finally, Ich's car with Charlie and Nick in back.

62D EXT/INT: PACHINKO PARLOR - DAY 62D*

The assault team pours out of the truck into the building. One group heads around the back. We spot Nick, Ich and Charlie get out of Ich's car.

The assault team races down the aisles.

62E INT: STAIRCASE LANDING 62E*

The raiding party from the front and back hook up and start up the stairs. At the first landing, Ich blocks their path.

ICHIRO
Observers.

NICK
Okay, boss.

62F EXT: DOORWAY - TOP OF THE STAIRS 62F*

Officers, weapons ready, prepare to enter the locked door. At a nod from the commander, a muscular officer lifts the sledgehammer and takes out the door.

62G INT: ROOM 62G*

The abandoned Dojo. A WOMAN screams. Instead of an armed fortress, the cops have come upon some low rent screwing. The MAN (Katayama), covered with tattoos, scrambles and is quickly subdued by the officers.

62H INT: ROOM - MOMENTS LATER 62H*

Nick, Charlie and Ichiro are standing inside the door. There are signs of Sato: his distinctive tortoise-shell sunglasses, the police uniforms ... The officers are combing the room ... One man dumps over a wastebasket and spreads the contents on the floor.

CHARLIE
Nick ... The paper --

Sure enough, it's the same yellow paper.

Nick and Charlie walk over to where the MAN is sitting, his head bowed, being questioned by a cop.

Nick circles around him. The man looks up. When he sees Nick, he SMILES, then spits at his feet.

Nick yanks the man out of the chair, and throws him against the wall.

NICK
Where's your boss, darling?

Nick is pulled off by the other cops and forced across the room.

ICHIRO
This is not New York City, Detective. We have rules here. Get out!

NICK
(eying Katayama)
I've got news for you, pal. I've seen Sato's work. He doesn't follow your program.

A harsh command from OFFSCREEN. It's Ohashi. Ich hurries over to him. He's in serious hot water for letting Nick

62H CONTD 62H

and Charlie come here. Ichiro motions for them to quickly leave.

NICK is poking trash on the floor with the toe of his shoe. He notices a strand of beads. He casually looks at them and throws them aside as Charlie taps him and directs his attention to Ich's hand motion. They start toward the door. Nick spots FIVE CRISP one hundred dollar bills with other personal effects on the table. As he walks by he quickly palms the bills and heads out the door.

Ichiro has seen Nick take the money.

62I EXT: PACHINKO PARLOR 62I*

Nick and Charlie walk out and past citizens watching the action.

CHARLIE
Got something?

NICK
Maybe.

CHARLIE
If you get good news, share it with Ich. I think he's in deep with the boss.

Nick shrugs and walks past: A RIDER idling by on a motorcycle. After they pass, the rider flips up the visor of his full-face helmet. It's Soga. He tears off down the street.

63-77 OMIT 63-77 *

78 INT: HOTEL ROOM - NIGHT 78 *

Nick is sitting bare-chested in front of the window holding one of the hundreds. He feels the bill, snaps it, rubs his thumb over its face. A sharp metallic snap from OFF THE SCREEN. Charlie touches his Zippo to the corner of the bill. Nick watches closely as it burns, then glances over at Charlie. Pay dirt.

79 OMIT 79 *

80 INT: POLICE STATION KENDO GYM - DAY 80

Nick and Charlie are on the sidelines trying to figure out which of the TWENTY identically-dressed and helmeted swordsmen is ICHIRO. The class is in full swing.

80 CONTD 80

CHARLIE
... Hey, where's my man, Ichiro ...
Love the turtle suits, fellas.

NICK
Assistant Inspector?

Nothing from the class. They move in unison, advancing and retreating on the command of the instructor. Ichiro's voice comes from the lines. We don't know from where.

ICHIRO
Get out. I will have no more to do with you.

The students disengage and prepare for individual fencing. Ichiro removes his helmet and face mask.

NICK
Alright, so I got a little rough with Katayama. I'm going to square you with the boss right now.

CHARLIE
Come on, we need some translation.

He stalks over to them, we've never seen Ichiro this intense.

ICHIRO
(to Nick)
You're a thief. Don't speak to me or use my name again.

CHARLIE
You're wrong there, buddy.

ICHIRO
You're no better.

Ichiro walks away.

NICK
Hey, listen up --

ICHIRO
(spits word)
Thief!

NICK
A thief, huh?

80 CONTD 80

ICHIRO
And a liar.

Nick picks up a shinai and gently raps Ich on the thigh trying to stop him.

NICK
If I'm a liar, you're a goddamn criminal conspiracy. You don't even tell us there's a war going on.

Ichiro continues walking.

ICHIRO
You have not earned our respect. I have informed my superior of your theft.

NICK
Stupid bastard ... Your self righteous bullshit is going to screw us both!

That's it. Ich's move is hummingbird fast. He knocks the weapon from Nick's hand and with a guttural shout he swings his shinai down stopping a hair's breadth from Nick's forehead. Nick holds his palms up.

NICK
Alright, you win.

Ich momentarily relaxes his guard. Nick in a move equally as fast from the streets, sends the armored cop to the floor.

NICK
Don't pull it if you're not going to use it.

80A INT: POLICE STATION CORRIDOR 80A*

Nick and Charlie hurry down the hall to Ohashi's office. They spot Katayama being taken with other prisoners into a HOLDING AREA ... Ich comes around the corner, still in his gear.

ICHIRO
Stop!

81 OMIT 81*

81A EXT/INT: OHASHI'S OFFICE 81A*

Nick and Charlie stalk past Ohashi's protesting secretary into Ohashi's office.

Ohashi springs to his feet as Nick and Charlie enter. Ich is on their heels. He's about to grab Nick. Charlie blocks him.

NICK
(to Ohashi)
One time only, so come down out of the cheap seats.

He holds out his hand. Charlie hands him the Zippo.

NICK
(setting fire to one of the bills)
Watch and learn ... See how the impression barely rises above the ash. A real bill is made under more pressure. It would be higher. This is good stuff, the best I've seen ... But it isn't money.
(drops another one on the desk)
For your records.
(looking at Ichiro)
There was a hundred in the victim's mouth at Club Edo. Maybe you want to check that out instead of treating us like the enemy ... Rat ...

Nick stalks out. Charlie starts after him.

CHARLIE
He would have told you, man ...

82 OMIT 82 *

82A INT: STATION - HOLDING AREA 82A*

As Nick shoves the door, he comes in on Katayama.

NICK
(gentle)
How they treating you, beautiful?

He slaps the shocked Katayama backhanded across the Adam's apple. The thug gasps for breath. Nick plants a remaining hundred in his mouth.

82A CONTD 82A*

NICK
Tell Sato I raise him this.

83 INT: CLUB EDO - NIGHT 83

In contrast to the last time we were here, it's jumping. The band has taken a break, and a management level SALARYMAN is giving the karaoke a workout to the amusement of his friends. HOSTESSES are glued to the customers in the various booths and at the bar.

CHARLIE (OS)
Hey, one of you pixies got a spear? This stuff is hopping all over my plate.

84 NICK AND CHARLIE are wedged into a tiny booth. 84
Charlie is confronting a plate of raw shrimp, their tails still flapping. A giggling HOSTESS (NORIE) has one hand on Charlie's knee, the other around his shoulders. Another smiling girl is clinging to Nick, who is still in a sour mood. He has a bump the size of a walnut on his forehead.

JAPANESE GIRL
(giggling)
It taste better when it's squirming.

NICK
Honey, you're the only person I've met in this country who's got a grip on reality.

The karaoke singer is doing a very off-key, grating version of "Baby Love."

CHARLIE
(calling out)
Hey, a little mercy back here. People are eating.

NICK
Norie, right? That American woman? Tall, blonde? She working tonight?

CHARLIE
Ass like a perfect teardrop.

Before the Japanese girl can answer, from OS:

ICHIRO (OS)
Big shot from New York!

85 THEY LOOK UP TO SEE a ruddy-faced Ichiro, holding a drink and mopping his forehead with a damp cloth. 85

NICK
Matsumoto of the mounties. Somebody tell you I was stealing the silverware?

ICHIRO
Excuse me. Superintendent Ohashi is interested in your discovery. He would like to see you in the morning.

NICK
I'll check my book.
(points thumb over shoulder)
Tell your story walking.

Ich is about to react.

CHARLIE
Alright, you two. Enough. Everybody did the right thing. Sit down, Ich.
(to Nick)
Smoke the pipe, Nick.

Ich sits, throws back his drink. He starts humming to the MUSIC. The alcohol has transformed Ichiro. All his inhibitions have melted away.

ICHIRO
Ah ... Diana Ross and her gang ... Think think think, Ichiro ... The Supremes! Great American artists.
(off Nick's sour look)
I did my duty, Conklin. I'm a police officer. He's my superior.

NICK
In my local if you got a problem you bring it to your partner first, not the suits.

The drums kick in. Ich slaps the table in time to see the music.

ICHIRO
Perhaps you should think less of yourself and more of your group. Learn to work like a Japanese.

Ich says something in Japanese to one of the girls that makes her glance at Nick and giggle behind her hand. Ich enjoys Nick's questioning look.

85 CONTD 85

ICHIRO (contd)
(singing along)
... Baby, ba-by, can't you hear me crying ... Ooooh, baby love ...
(holds up glass)
To the Supremes. A great group!

Charlie laughs. Taps Ich's glass. Nick doesn't.

CHARLIE
Give him a few drinks and he's a guest on American Bandstand.

Nick laughs, finishes off his drink.

ICHIRO
Music and clothes are all America is good for ... We make the machines. We've built the future. You were powerful, but ...
(hiccups)
We won the peace.

Nick's about to open up on him when -- *

CHARLIE
Yo, Nick.

Charlie has spotted Joyce coming down the stairs and is heading towards the bar. She looks even more striking than the night before. En route she directs a group of executives to a table, then speaks into her palm sized walkie-talkie.

Nick gets up without looking at Ichiro.

CHARLIE (contd)
Need back up?

Nick shakes his head and starts towards Joyce, leaving Ich and Charlie behind. Charlie can't take much more of this truly dreadful karaoke singer.

CHARLIE (contd)
(standing up)
Hey, meatball, if you can't hit the note, throw your hat at it.

86-88 OMIT 86-*88

88A NEAR A BOOTH 88A*

Joyce is introducing a BUSINESSMAN to a YOUNG HOSTESS. The man whispers something in Joyce's ear. She laughs.

NICK (OS)
Always works. Little dab'll do ya.

Joyce turns to see Nick standing behind her.

NICK (contd)
The peroxide. Got a few seconds?

JOYCE
I'm with clients.

Joyce moves on. Nick sticks with her.

NICK
Chicago, my tit's in the wringer and I need help from someone who speaks the language. Please.

Joyce ignores him and joins a booth full of business executives. To her surprise, Nick slides in next to her.

NICK (contd)
Turn your meter over. My money's as good as theirs.

The intoxicated businessmen are amused by Nick. They know who he is. One makes a derogatory gesture. They all LAUGH at him. Nick puts his arm around the man who instigated the laughter. The man recoils.

NICK (contd)
I'm sorry, fellas, the young lady can't play with you now.
(holds up police I.D.)
You'll just have to play with yourselves.

JOYCE
Jesus ...

The businessman directs a sharp comment at Nick. Things could get ugly. Joyce says something to appease him. Then turns quickly back to Nick.

JOYCE (contd)
The girl at the bar ... the one in the sequined dress? Give her fifty dollars and go where she takes you.

88B NICK'S POV: The girl. Kakue. The girl splattered with blood at last night's murder. The girl in the sequined dress. 88B

89 ACROSS THE ROOM - CHARLIE AND ICH 89

are at the table. The JAPANESE SALARYMAN/SINGER and his loaded buddies are challenging Charlie to come up on stage.

ICHIRO
(finishing his drink)
Go on, big shot from New York! Put it up or shut it up ... Yes please!

Ichiro laughs. Charlie takes another bite of food, wipes his mouth, gets to his feet and faces the salaryman.

CHARLIE
It's about time someone planted an American flag in this joint.

90 INT: BOOTH - CLUB EDO 90

An isolated booth with a commanding view of the main floor. The table is littered with old drinks. Nick is idly fingering a pack of soiled playing cards. Joyce walks in and slams the door behind her.

JOYCE
You don't get it, do you? You're knee-high in a place you'll never understand.
(drops his money on the table)
Wise up, and take your act back to the States where it belongs.

Nick calmly shuffles the cards.

NICK
(even)
You give great advice when you're not pushing drinks and waving it like the flag on the Fourth of July.

JOYCE
And who the hell are you? Sato plays you like a flute, then you hang a lantern on yourself so everyone knows to stay away. Some fucking detective.

Nick laughs. She can give it right back.

90 CONTD

NICK
Alright, maybe I was out of line down there, but I had a feeling you wouldn't give me your home address.
(he deals a hand of blackjack)
Come on, one hand, loser becomes a soft touch.

Joyce's walkie-talkie crackles. She answers in fluent Japanese. Nick watches her, intrigued.

JOYCE
You're looking for Sato, I can't help you. He hasn't been here in at least a year ... He got rough with some of the girls.

Nick finishes dealing, turns over his card.

NICK
Who'd he do regularly?

JOYCE
What makes you think I'd pay attention?

NICK
I think you'd notice if one of your regulars came in with a new tie.

Joyce smiles in spite of herself.

JOYCE
He had a different girl every time. I don't know anyone who still sees him, if that's where you're heading.

NICK
And Sugai?

She doesn't answer.

NICK (contd)
He owns a piece of this place, right? How can I get to him?

JOYCE
Look, I've been here seven years and I still can't read the headlines. There's three different ways of saying hello, five different bows, and you need a manual to read smiles. Yes means no. And maybe means never.

90 CONTD 90

NICK
You didn't answer my question.

JOYCE
I'm not going to. Let the police handle it. No one's going to help a gaijin.

NICK
Gaijin?

JOYCE
A foreigner. Stranger. Barbarian. Me. You.
(then)
More you.

Nick laughs.

NICK
Take another. Trust me.
(he deals another card face down)
You know they got lights at Wrigley Field now.

JOYCE
Bullshit.

Nick nods.

JOYCE (contd)
Since when?

Her walkie-talkie crackles again.

JOYCE (contd)
I have to go.

91 NICK SPOTS KUNIO SUGAI leaving a private room and crossing the dance floor towards the rear exit. A distinguished-looking older man walks beside him. Joyce hopes Nick won't recognize him but ... He does. He shoots her a look. 91

NICK
You know there's nothing stupid about being scared, but you can't just stand still and shiver. You have to choose a side.

JOYCE
I did. I'm on my side.

91 CONTD 91

NICK
That mean you're not going to give me an introduction?

JOYCE
(even)
You're on your own.

Nick shrugs, turns over both hands of cards. Gets to his feet.

NICK
You win.
(then)
Guess I'm going to have to be the soft touch.

Nick sticks out his hand. She doesn't take it.

NICK (contd)
Come on, Chicago, it's a hand, people back your way shake them.

Joyce has to smile, finally takes his hand. His crude charm works even on her.

92 OMIT 92 *

93 THE FLOOR OF CLUB 93

Charlie and Ich are on stage, giving an energetic if off-key rendition of the Supremes' "Baby Love." Ich is snapping his fingers in time to the music and trying to follow Charlie's Supreme dance routine. The crowd goes wild. WE SPOT Nick cutting across the floor towards the exit.

94 EXT: OUTSIDE THE CLUB EDO - NIGHT 94

Nick shoves through the crowd outside the club. He gets to the curb in time to see Sugai in the back of his car. There is a moment of eye contact between the men before his car pulls away.

Nick starts back towards the club when he HEARS from somewhere in the crowd:

CHARLIE (OS)
If I die in a combat zone.

ICHIRO (OS)
If -- I -- fly in combat zone.

94 CONTD 94

CHARLIE & ICHIRO (OS)
Wrap me up and send me home ...
Sound off! Sound off!

Nick finally sees Charlie and Ich, arm in arm, moving through the crowd. He shakes his head in disbelief.

QUICK CUT TO:

94A INT/EXT: TAXI 94A

Ich is now in the back of the cab. His head is bowed forward. Nick and Charlie are standing outside.

ICHIRO
(mumbles)
Ain't no use to cry and moan.
Judy's got your girl and gone!

NICK
How many of these did you teach him?

CHARLIE
A few of my favorites. Take it slow, Sarge.

Ich gives a drunken salute. The taxi pulls away. As it's about to disappear around the corner Ich pokes his head out the window and SHOUTS OUT:

ICHIRO
I've got a girl, her name is Grace.
She drives me wild when she sits
on my face. Sound off!

Nick looks over at Charlie, who laughs.

95 EXT: STREET LEVEL MALL 95

A maze of narrow streets and shop fronts. Charlie and Nick are making their way home.

NICK
Two hundred bucks for some flapping fish! What do they charge to kill it?

Charlie laughs.

NICK (contd)
How'd you pay?

95 CONTD 95

CHARLIE
Courtesy of the Osaka Metropolitan Police Department ... I figured we was owed. So did Ich.

NICK
I'm asking Ohashi for another cop.

96 AS NICK AND CHARLIE come to a fork in the road WE SEE two pinpoints of light from down the street in either direction. Two more bikes appear and the four teenage riders creep past on their sleek humming machines. They LAUGH AND JEER. It seems harmless. Nick shakes his head, laughs to himself as they disappear down the block: punks are punks everywhere. They continue walking. 96

CHARLIE
Nick, when it comes to Ichiro, I think you're way out of line. These people are raised on all this loyalty -- giri stuff.

NICK
And I was raised on boiled potatoes. He almost cost us the case.

CHARLIE
Loyalty always costs. You've backed up guys when it would've been easier to walk ... Like this Internal Affairs situation of yours ...

Nick's surprised to hear him mention the taboo subject.

CHARLIE (contd)
They did come to me ... More than once. But I told'em where and at what angle to shove it ... I don't know what you did or didn't do, Nick. I don't know and I don't care.

NICK
Thanks.

CHARLIE
Fuck you too. The point is you can trust me because I got standards. Just like Ichiro.

Nick looks over at his partner as they continue walking side by side in silence.

97 SUDDENLY THERE'S A BLAST OF NOISE as SIX BIKERS ride by, circle around them then disappear down a street. 97

CHARLIE
Son of a bitch.

NICK
I was like that once. I was a kid.

CHARLIE
I didn't know they had motorcycles then. Slick bikes. Maybe you should get yourself one.

NICK
I'd rather push a Harley than ride a riceburner.

The bikes bear down on them from all points in the intersection. The riders separate them, then one -- call him RYUICHI -- rams Nick knocking him down. Nick slams into stacked trash against a building.

Laughing and whooping, the riders take off.

CHARLIE
You alright?

Nick waves. Pulls himself up. Charlie takes off after them, running flat out.

NICK
Fabulous.

He follows.

98 ANOTHER STREET 98

A few drunken salarymen are weaving toward the subway entrance. The rider floats through the crowd. Charlie is thirty yards behind him and gaining. Nick is farther back. Nick loses sight of him in the crowd.

99 EXT: SUBWAY ENTRANCE - AROUND THE CORNER 99

The kid hops off his bike, smiles, makes jerk-off gesture back at Charlie, then heads down the steps. Charlie gestures back at Nick, then hurries down into the subway.

As soon as Charlie's gone, the other bikers pull up behind the entrance. Nick realizes what's going on.

NICK
Charlie, it's a set-up. CHARLIE!

99 CONTD 99

He's too late. Nick tears after him.

100 INT: SUBWAY STATION 100

Charlie races down the stairs. The station is largely deserted. He sees the RIDER disappearing down a tunnel that leads to the platforms. Charlie vaults the turnstile and is after him.

When Nick hits the bottom of the steps, Charlie is gone. Nick races up the wrong tunnel to the platform.

101 THE PLATFORM 101

The four platforms running parallel to each other. It's quiet on this one. A few DRUNKEN SALARYMEN singing to themselves ... Nick is about to go back down the tunnel when he sees Charlie three platforms away. Charlie has lost the kid. He's pissed. Nick calls out to him. Charlie turns and waves.

Nick smiles, shrugs: so what. Nick's smile turns to horror when he spots Sato step out of the tunnel behind Charlie.

NICK
Charlie!

102 Sato grabs Charlie before he can turn around. An express train tears into the far end of the station. Sato glances at 102

Nick, who starts towards the edge of the platform as

103 Sato knifes Charlie in the side with his tanto. Then, his eyes still on Nick, he drops Charlie in front of the speeding express as if he were a sack of garbage. 103

NICK
NO!

A woman SCREAMS. The train barrels through the station.

104 A PAIR OF SUBWAY POLICEMEN burst through the crowd searching for Charlie because he has vaulted the turnstile. 104

105 Nick leaps down onto the tracks, then pulls himself up on the platform. 105

106 SATO 106

slips into a group of salarymen, boarding a train behind him. The subway doors shut. The train pulls out, leaving Nick on the empty platform.

107 THE LAST CAR 107

streaks past. SATO stands in the rear window. He makes the cutting mark with his finger above his eyebrow. The last car gets smaller and smaller and smaller. HOLD ON NICK, at the end of the platform, his head bowed.

108 INT: SUBWAY STATION - NIGHT 108

It's two a.m. Long after the last train. Long after the last witness has been questioned. WE GLIMPSE NICK through the rank of police officers and paramedics sitting along on one end of a bench, staring straight ahead ... The SOUND of high heels from OS. Nick is oblivious. It's Joyce. She sits at the other end of the bench. There's a moment of silence.

JOYCE
Come on, there's nothing here ...

Nick looks at her, then looks back at the tracks without saying a word.

109 EXT: RED LIGHT DISTRICT - NIGHT - TWO A.M. 109

The narrow streets are full of besotted salarymen, mostly in groups, shouting obnoxiously and laughing at anyone or anything. Nick and Joyce come toward us down the middle of the rain-slicked street. She's holding an umbrella over their heads. They stop at the corner to let a car pass. Joyce starts across the street, then turns back to see Nick still standing on the curb, oblivious to the rain.

JOYCE
Hey ...

Nick, numb, doesn't move. Joyce comes back and takes him gently by the arm. They disappear around the corner ... A MAN is standing with his back towards us, watching Nick and Joyce. He drops his cigarette, turns up his coat collar and slowly walks off in the opposite direction as the rain pours down. It's Ichiro.

110 INT: JOYCE'S APARTMENT - NIGHT 110

Nick's sitting on the tatami floor leaning against the couch looking out at the city. Joyce hands him a drink.

110 CONTD 110

She sits on the couch, within reach but far enough away to give him room.

Nick lays his drink down and looks at the view. He speaks softly, in measured cadence.

NICK
He should've known ... He was raised in the city.

He's starting to lose it and doesn't know it himself.

NICK (contd)
My job, you see the endings, the way things are.
(then)
You don't have to see people whole one minute then ...
(his voice cracks; he's on the verge of tears)
He was twenty-eight fucking years old.

He cries with open eyes fixed on the city. She moves towards him.

111 INT: APARTMENT - MORNING 111

The SOUND of a radio playing Charlie Parker.

RADIO (VO)
... That was Bird. From the Blue Note years. Zero-nine-forty hours and fifty-two degrees in central Osaka. This is specialist Doug Dale, Tapestries in Jazz on the Far East Network, armed forces radio ...

Nick's sitting in the same spot as last night. He gets to his feet. He looks around the room. This is the most Japanese room he has seen. There are several photos of Joyce on the shelf: one at a baseball game surrounded by grinning salarymen, another at the club; a twenty-year-old Joyce with dark hair; hugging a sheep dog, the Chicago skyline behind her.

JOYCE (OS)
You get any sleep?

Nick turns to see Joyce standing in the doorway, wearing a simple skirt and blouse, clutching a bag of groceries. She isn't wearing any make-up; her hair is down. She looks like the Joyce-at-the-club's younger sister.

111 CONTD 111

NICK
Not much.

JOYCE
What are you looking for?

He looks at the photo in his hand, suddenly self-conscious.

NICK
Is this you?

Joyce shrugs, yes. It's a little awkward: two people who have shared something very intimate but don't know each other at all. He doesn't even know her name.

NICK (contd)
What's the dog's name?

JOYCE
Alma ...

NICK
What's yours?

JOYCE
It's Joyce.
(takes photo from him)
You like Canadian bacon?

112 INT: THE APARTMENT - DAY 112

They're both sitting on the floor. Joyce is sitting Japanese style. Nick doesn't know what to do with his legs. She's made him an American breakfast: eggs, bacon, orange juice and coffee in odd contrast to the Japanese surroundings.

NICK
... I forgot what food tasted like
... Thanks.
(gestures around the room)
... I don't get it. You. All of this ...

JOYCE
Blondes are a big commodity here. I pull in more in a week than I did bartending for a month in Chicago ... For the first time in my life, I got something going.
(MORE)

112 CONTD 112

JOYCE (contd)
(laughs)
They think I'm exotic.
(then)
You got family?

NICK
An ex, couple kids.

JOYCE
Do them a real favor. Go home.

There's a knock at the door.

NICK
Were you expecting anyone?

JOYCE
I wasn't expecting you.

113 JOYCE opens the door. It's Ich, dressed in his best black suit and tie. He holds two parcels. One is a formally-wrapped gift. The other is a plain cardboard box. If Nick is shocked, he doesn't show it. Joyce understands the gravity of this moment. Ich has presented himself as a mourner at a traditional wake. She and Ich exchange bows and a few words of greeting. She accepts the gift he offers and leaves the room. 113

Ich sits across from Nick and squares the plain cardboard box on the table. Ich sits rigid and straight-backed.

This is hard for him. He sips his tea.

ICHIRO
I am very sorry for your loss. I thought you should know. I made all the arrangements for Charlie.

NICK
That was good of you.

ICHIRO
I feel ... I feel that had I been with you it wouldn't have come to this.
(Ich bows)
I'm very sorry.

Nick says nothing.

113 CONTD 113

ICHIRO (contd)
(shoves box over)
These are his things. We have a tradition. When we ... when someone close to us dies, we keep something personal of theirs.

Nick doesn't touch the box. Whatever's inside is all that's left of Charlie.

NICK
Maybe later.

ICHIRO
Please.

There's something in the way Ich says this that compels Nick to take the box and open it. Inside are the odds and ends of Charlie's life: Wallet, keys, guide books ... Nick takes Charlie's NYPD crested Zippo and drops it in his pocket. This he'll keep. As he goes through the box he finds a surprise at the bottom. Charlie's .32 berretta and an extra clip. Nick looks up, eyeing Ich carefully.

NICK
Can I take what I want.

ICHIRO
(holding Nick's gaze)
That is the purpose of this ritual.
(then)
Until the day I die I will be in your debt.

Nick takes Charlie's lighter out of his pocket and drops it in Ichiro's pocket.

NICK
I want to go back to Sato's hideout.

114 INT: HALLWAY - SATO'S HIDEOUT - FISHMARKET - DAY 114

As Nick smashes the locked and police-sealed door with the heel of his boot. The lock gives and the door swings open. Nick steps in, Ich remains outside.

ICHIRO
Conklin-san. This is illegal.

Nick stops in the middle of the room, his back towards Ich.

114 CONTD 114

NICK
Are you with me or not?

ICHIRO
My job ... If it was found out --

NICK
(back still towards Ich)
Are you with me ... or not?

Ich nervously glances down the hallway, hesitates, then unleashes a muttered stream of Japanese cuss words that would do credit to a drill sergeant. He curses all the way inside, shutting the door behind him.

115 INT: INSIDE THE ROOM - DAY 115

A single exposed bulb does little more than illuminate motes of dust hanging in the air. Nick is slowly walking around the room, examining the place in small squares. Picking up an item here, looking at something there.

NICK
... What'd they find?

ICHIRO
Food remains for a week ...

116 THE COOKING AREA 116

A hot plate on the counter. Nick dumps whatever cereal/tea/food boxes he finds onto a newspaper and sifts through it with his fingers.

117 ICHIRO 117
... Kleenex with lipstick. The fake police uniforms ...

NICK
Prints?

118 INT: THE BATHROOM 118

Nick removes the drain stop, sticks two fingers deep into the drain and pulls out thick goo. He rubs his finger on the newspaper and finds a few strands of black hair.

ICHIRO (OS)
Two are known criminals ... The others are unknown.

119 NICK walks back into the main room. 119

ICHIRO
Nick, it was searched by our experts.

119 CONTD 119

NICK
Son-of-a-bitch was here ...
(he begins to pull
the place apart)
He ate here ... slept here ...
screwed here ... Had himself a
little party ...

120 QUICK CUTS OF NICK inspecting, opening, tearing, looking under anything and everything in the room. Increasingly intense and destructive. 120

NICK
... Feeling smart and making plans ...

121 THE QUICK CUTS CONTINUE: tipping over a desk, rifling through a file cabinet ... 121

NICK
He felt so safe ... So fucking safe
that he leaves everything but his
goddamn library card ...

122 NICK continues to tear the place apart. Ich backs off, frightened by his intensity. 122

NICK
I'm still here, you bastard ...
I'm still here.

123 INT: THE ROOM - HOURS LATER 123

Nick is crouched in the middle of the room, leaning back on the palms of his hands. He's exhausted, bathed in sweat. The place is in shambles.

Ich is leaning against the wall, tired of waiting. He slowly gets to his feet.

ICHIRO
I think we should go now.

Nick's about to get up. He raises the palms of his hands, only see black and white sequins stuck to the bottom. He notices them in the cracks of the floorboard. He's seen these before, but it takes a second to make the connection.

NICK
Ichiro.

123 CONTD 123

Ich is already at the door. He turns to see Nick holding up the palms of his hands. Ich is convinced he's crazy.

124 EXT: CLUB EDO - NIGHT 124

Closing time. Rain pours down. The DOORMAN is holding an umbrella over customers and girls as they climb into waiting taxis. The girl MIYUKI (the girl in the sequin dress) comes out. She says good bye to her friends.

NICK (OS)
... That's our baby ... That's right, night-night, bye, bye ... Put it in the cab, sweetheart, and take me to your leader.

125 EXT: MIYUKI'S TAXI - MOVING - NIGHT 125

Moving fast through rain streaked neon.

126 INT: ICH'S CAR - FOLLOWING 126

Ich is at the wheel of his tiny, old car. Nick's riding with his knees around his ears. Ich is driving as cautiously as ever. They are falling behind.

NICK
Move. You're losing her. Kiss her chrome.

Ich hisses, speeds up.

ICHIRO
How can you be so sure. It could be any girl's dress. If you ask me this is a wild turkey chase.

NICK
Goose. Look, sometimes you have to forget your head and grab your balls.
(then)
Through the light. Go. Go. Go.

Ich puts his foot to the floor and tears through the intersection. He's pleased with himself. This is exciting for desk-bound Ich.

ICHIRO
Balls.

126A EXT: FISHMARKET - NIGHT 126A*

Miyuki pays the cab driver and starts across the bustling market. Nick and Ich bail out of Ich's car and hurry after her.

126B EXT: FISHMARKET - NIGHT 126B*

Miyuki stops at a stall and exchanges greetings with a FISHMONGER.

THE OLD MAN sees her every day and flirts with her. She walks on.

Ich and Nick hurry after her, moving through a sea of workers bathed in dry ice chopping a thousand pound tuna.

126C EXT: FISHMARKET/SOBA NOODLE STAND - NIGHT - RAIN 126C*

Nick leans against a building watching a lit, third floor window in the building across the street. IT'S MIYUKI'S APARTMENT. Miyuki's silhouette passes behind the shade.

WOMAN'S VOICE
(in Japanese)
It's ready, sir.

Nick turns to a sidewalk soba stand. The proprietress places a steaming bowl of soba on the counter and beckons to him. Nick's first meal in hours. Keeping an eye on the window, he bellies up to the counter, taking shelter beneath the awning and watching through the noren.

He picks up the chopsticks. The woman is dubious of his ability to use them. He can't. The woman, meekly at first and then openly laughing, takes his hand in hers, showing him how it is done. He gets the noddles inches from his mouth only to drop them at the last moment. The woman laughs. So does Nick.

ICHIRO (OS)
Hey, big shot.

Nick turns to see that Ichiro has arrived in the car. He points to the front of Miyuki's building. A limousine is idling in front of the entrance. The driver is on the cellular phone. Miyuki is bustling behind her shade.

126D EXT: HIGHWAY - NIGHT 126D*

The limo flashes by on the wet pavement.

126E INT: ICH'S CAR - DRIVING 126E*

Speeding after the limo, watching through the rain spattered windscreen.

NICK
Sato sent a car.
(smiles)
Who knew the scumbag was a gentleman.

ICHIRO
Ridiculous. She knows many rich men.

NICK
You could see the downside to a blowjob. Drive.

126F EXT: SUGAI'S HOUSE - NIGHT 126F*

A spectacular traditional house. The limousine turns up the elegant gravel driveway. Ich's car pulls up.

126G INT: ICH'S CAR - NIGHT 126G*

NICK
End of goose chase. Sato's inside.

ICHIRO
If he is he's already dead.

NICK
What are you talking about?

ICHIRO
This is the home of Kunio Sugai.

NICK
Well, fuck me.

ICHIRO
(smug)
Wild turkey chase.

NICK
Ich, this girl has probably screwed everybody but Santa Claus in the Macy's Day parade. She's getting it from both of them. And it's goose.

Ich scoffs.

126H INT: ICH'S CAR - LATER - NIGHT 126H*

Parked in the shadows outside Sugai's house. Nick is shifting around in the cramped seat futilely searching for

126H CONTD 126H*

a comfortable position. The windows are fogged, the car is full of smoke. Ich looks over at Nick.

ICHIRO
Music?

NICK
(shrugs)
Why not ... Japanese bag pipes, fabulous ...

Ich shoves in a cassette. Sam Cook's "You Send Me." It's a pleasant surprise.

NICK (contd)
Saint Sam?

ICHIRO
Did I tell you I worked security during Marilyn Monroe's visit with DiMaggio-san? ... We went everywhere with her. Shows. Shopping ... A shrine not far from here.

NICK
What was she like?

ICHIRO
Oh ... Blond. Very glamorous ...
(bit ashamed)
Actually we just waited outside and kept crowds back. Very demanding. Thousands of people just wanting to touch her ...
(looks down at hands)
She was so young then.

Nick looks over to see Ich looking at his worn hands. Ich looks out the window.

ICHIRO (contd)
It's been an interesting few days, Nick.

Nick searches for something to say. There is nothing. They sit there in SILENCE listening to the MUSIC.

126I INT: ICH'S CAR - DAWN 126I*

Nick, head propped in his hand, keeps watch. Ichiro is snoring behind the wheel, his face covered by a handkerchief.

126I CONTD 126I*

THE LIMO

glides out of the drive. Nick elbows Ichiro. Ichiro snaps awake.

NICK
Home, James.

126J EXT: MIYUKI'S APARTMENT - MID MORNING 126J*

Nick's POV of Miyuki's apartment: the shades are drawn. Nick's sitting on the curb rubbing the sleep from his eyes. When Ich sits down beside him and hands him a bento box. He's also carrying a container filled with tea.

NICK
(not looking down, hopeful)
Double-glazed Dunkin's and a king size coffee.

ICHIRO
Udon. Sweet plum. Pickles. Tea.
(pours him a cup of tea)
Quite hot.

Nick tries anyway. He shrugs, not bad. Ich flips open his briefcase, pulls out a fresh handkerchief which he fastidiously tucks beneath his collar. Inside the briefcase he spots Ich's gun.

NICK
Nobody's gonna give you time to get that thing out of your briefcase.

ICHIRO
Twenty-eight years, I have never taken my gun from its holster in anger. You?

NICK
I work South Brooklyn, Ich. The nuns got guns.

ICHIRO
(incredulous)
You've shot people?

NICK
I only shot back.

ICHIRO
What happened?

126J CONTD 126J*

NICK
They missed.

Miyuki walks out of her apartment building across the street. She's a dream in t-shirt and tight jeans. She crosses the street past our boys.

ICHIRO
(Charlie's expression we'll hear earlier)
Built like a brick rice house ...

They bail out of the car and take off after her.

126K EXT: DRESS SHOP - DAY 126K*

Miyuki comes out of a dress shop, carrying a new dress over her shoulder. She walks past a door where Nick is standing. Ich now walks past his partner, on her tail. No acknowledgment between them.

126L EXT: STREET - DAY 126L*

Ich is watching Miyuki from around a corner. Nick is down the block. Ich waves his hand, which looks to Nick like stay back -- in Japan it means come here.

126M EXT: STREET AROUND THE CORNER - MINUTES LATER - DAY 126M*

Nick and Ich have lost her. Nick is livid.

ICHIRO
I did exactly as you said.

NICK
(waves hand)
Hey, in America this means "stay put," hot dog.

ICHIRO
In Japan it means "come here."
I was correct.

Nick looks up at the sky and shoots his arm above his head in frustration.

ICHIRO (contd)
Banzai.

Nick looks at Ichiro, dumbfounded. Ich shoots his arms above his head imitating Nick.

126M CONTD 126M*

ICHIRO (contd)
Banzai. Ten thousand years. You hot dog.

Ichiro mutters to himself, walks off, leaving Nick in his wake. Ich stops at the corner, looks back and "waves" him on. He's spotted Miyuki coming out of another shop.

126N INT: MIYUKI'S HOUSE - NIGHT 126N*

We're watching Miyuki in the window. She's speaking on the phone.

NICK (OS)
Come on ... new dress ... tonight's the night. He wants you so badly ... a new dress. Make yourself pretty ... Go see him.

126O INT: FISHMARKET - NIGHT 126O*

Nick and Ich are watching Miyuki's apartment. It's cold. The rain pours down. Nick has a two day growth of beard, bleary eyed ... He's even starting to doubt his hunch. Ich is sitting beside him. His tie cinched tight, his suit miraculously wrinkle free. He's polishing his shoes with his handkerchief.

Miyuki hangs up. Drops the shades. Turns out the light. Nick slams his hand against a crate in frustration. Then he pulls his coat around him, settles in and shuts his eyes.

NICK
You take the first shift.

Ichiro pulls out Charlie's lighter, rolls it between his fingers, then lights his cigarette. After a LONG PAUSE:

ICHIRO
Nick ... These disturbing things about you in New York ... Forgive me for asking ...

NICK
It's nothing ... They claimed some guy from my old unit took from some low-life drug dealers.

ICHIRO
They stole?

1260 CONTD 1260*

NICK
Some ... They liberated funds.

ICHIRO
Theft is theft. There is no grey area.

NICK
Hey, New York is one big grey area. The mutts still get time. Who gets hurt?

ICHIRO
It destroys the honor of all policemen.

NICK
That attitude belongs in a museum.

Nick shuts his eyes, rolls over ... After a LONG PAUSE:

ICHIRO
Did you take money, Nick?

Nick opens his eyes, looks at his partner. Somehow he knows there's no point in lying to Ich ... Finally ...

NICK
Yeah. A half-dozen times ... I'm not proud of it, but I got kids and bills and no way out ...

Ich uses Charlie's lighter on a fresh cigarette.

ICHIRO
Did Charlie know?

NICK
No.

ICHIRO
He was a policeman, Nick. When you cheapen yourself, you disgrace him. Dead or alive you disgrace him ... And me.

Nick looks over at Ich. The two men sit silently facing one another. Nick wants to laugh it off, but he can't. Ich carefully puts Charlie's lighter back in his pocket. He puts his handkerchief over his face and settles in.

1260 CONTD 1260*

ICHIRO
You take the first shift tonight.

127-34 OMIT 127-34 *

135 EXT: STREET - NEAR BANK - DAY 135

Miyuki is moving fast, carrying a large shopping bag, pushing through the crowd. DROP BACK to Ich, twenty yards behind. She crosses the street to where Nick appears to be looking in a store window. He picks her up.

136 EXT: BANK 136

Miyuki hurries inside. Ich stops Nick from going inside. He'll stick it out. Ich hurries inside.

137 INT: BANK BUILDING - DAY 137

Ich searches the busy lobby.

138 INT: BANK SAFE DEPOSIT VAULT - DAY 138

Miyuki and an attendant. Both use keys to get to the box.

139 INT: VAULT SECURITY AREA - DAY 139

Miyuki removes the rectangular object from the box and takes paper, ink and a roller from her purse. She rolls a coat of ink on the plate, then turns it over to make an impression. (We should not be able to tell exactly what she's doing.)

140 INT: THE LOBBY - DAY 140

Ich is searching for Miyuki. *

141 INT: THE VAULT AREA - DAY 141 *

Miyuki puts the rectangular object back in the box. She opens her bag, pulls out a new set of clothes, then removes her top and slacks and drops them inside.

142 OMIT 142 *

142A EXT: THE STREET - MOMENTS LATER 142A*

Miyuki is wearing a full length coat and completely different clothes. She walks past Nick and Ichiro. Both see her at the same moment. They look at each other just as Nick and Charlie did and set off after her.

143 OMIT 143 *

143A EXT: STREET 143A*

Miyuki is quick walking down this busy commercial street. Nick and Ichiro follow, Nick trying to keep the back of her head in view.

A TAXI pulls over at the curb. Miyuki did not hail it but it stopped just next to her. A man steps out. Immediately she gets in.

Ich goes to hail a cab. Nick stops him. Nick has recognized the man who got out of the cab: Nashida, one of the bikers who set Charlie up. It's a moment for quick decision. Miyuki's cab is pulling away. Nashida is taking off. They can't separate.

ICHIRO
But you wanted to follow her.

NICK
That's the guy who set Charlie up.

ICHIRO
Then who?

A half second of very intense thought for Nick. Then:

NICK
Him.

NASHIDA

walks off. He is stuffing Miyuki's parcel into his jeans.

145 OMIT 145 *

145A EXT: STREET - INDUSTRIAL AREA - DAY 145A*

Nashida is walking among the workers and vehicles towards a busy steel mill. No one pays any attention.

145B Nick and Ich follow, keeping a safe distance. They watch as: 145B*

145C Nashida walks through one of the mill's doors. 145C*

146 INT: STEEL MILL - NIGHT 146 *

Nashida is walking between two rows of towering furnaces. The heat hits him like a wall but he plods on.

147 NICK AND ICH watch from cover as Nashida approaches a glassed in office/tea area. Nick points up towards the catwalks that run along the walls and cross overhead. 147 *

148 Nick and Ich move carefully along the catwalk. Ich stumbles on the steel slatwork. They cross in front of an active furnace. The heat is nearly unbearable. They arrive at the other side of the furnace, above the office area. They see: 148 *

149 OMIT 149 *

150 A LONG METAL TABLE. Sato sits at one end, Sugai at the other. Between them sits a MEDIATOR. Bodyguards sit apart from the two men. They're lit by the orange glow of the furnace and dim work lights. Nashida hands Sato an envelope and takes off. Sato looks evenly at Sugai as he speaks. Nich and Ich can see them talking, but the NOISE from the mill prevents them from hearing what is being said. 150 *

151 151 *

NICK
Banzai. Get to a phone, partner.

ICHIRO
(excited)
Yes. Please wait.

NICK
Go.

152 INT: THE MEETING BELOW - A FEW MINUTES LATER 152 *

Sugai and Sato <u>each put down a hundred dollar bill</u> on the table. One shows the obverse; the other, the reverse. They turn their bills over: each side is blank.
<u>In Japanese</u>:

SUGAI
Look at him. He has no respect, no loyalty.

SATO
(to mediator)
Everything he has was gotten by people like me. We take the risks. We go to jail. I had the respect of the men. I should have been able to form my own branch years ago.

SUGAI
I didn't like your methods.

SATO
You don't like my power. My methods were fine as long as you made profits.

152 CONTD 152 *

SUGAI
(gets up, enraged)
You murder your own.

SATO
(to the mediator)
Excesses were committed on both sides, sensei.

MEDIATOR
Sensei, we survive as long as we respect our codes. The police are threatening our various interests unless this is resolved immediately.

SUGAI
It'll end when I have my plate.

SATO
I don't care about your goddamn plates. I want respect as an equal and my own territory in Korea.

The mediator is pleased to hear this. Sugai doesn't believe it for a second.

MEDIATOR
How would we know to trust you?

SATO
Get the bosses together. I'll hand over the plate and perform the necessary act of contrition. I'll give them 50% of my profits in Seoul.

SUGAI
I'd rather see you dead.

Their VOICES are drowned out by a steel ingot being lowered into a cooling vat. Sugai pounds the table enraged. Sato is impassive, says two words. The old man backhands Sato across the face. With a word to the mediator, Sato gets to his feet and signals to his men. He's waiting.

153 NICK 153

had hoped there would be time for the cops to arrive. He crosses a steel beam and climbs down an emergency ladder that runs down the moveable crane.

154 SATO 154

turns away from Sugai and starts his long walk towards the entrance to the mill without a backward glance. Two of his men beside him. The mediator calls to Sato to stop, Sato doesn't. The mediator turns to Sugai, clearly displeased.

155 NICK 155

is on the ground now. He hurries down a long corridor of furnaces after Sato.

156 AROUND THE CORNER 156

Sato is only a couple of hundred yards from the door which leads to the street.

NICK
Hands where I can see them. Now!

Sato and his bodyguards turn to see Nick leveling the little automatic at them. Sato holds his hands out at his side. He turns towards Nick, presenting a good, wide target.

SATO
I thought we were rid of you, Conklin.

NICK
You know the drill. On your knees.

SATO
Name a price.

NICK
Do it now.

SATO
Fifty thousand? ... A hundred? It wouldn't be your first time.

NICK
(levels the gun at Sato's head)
Your call.

ICHIRO (OS)
Nick.

157 ICHIRO 157

who was following the sound of Nick's voice, appears from behind one of the narrow vats. He doesn't realize one of the bodyguards is standing <u>behind</u> him.

157 CONTD 157

NICK
Ich --

158 TOO LATE 158

The bodyguard goes for his gun. Ichiro draws his gun and shoots. Ich's bullet misses by a mile and ricochets off the vats, sending all and sundry to the ground including Nick. Sato and Nashida flee down one of the rows.

159 IN ANOTHER PART OF THE MILL 159

having heard the gunfire, the bodyguards surround Sugai and lead him to safety.

BACK TO:

160 NICK 160

crouched, pinned down by Sato's bodyguard. Ich crawls over to him.

ICHIRO
Our men will be here soon.

They can HEAR Sato and Nashida's footsteps on the catwalk overhead.

NICK
They're gonna try and find another way out.
(warily)
Think you can cover me?

ICHIRO
No problem.

NICK
You shoot me, Ich, I'll kill you.

161 NICK 161

takes off. The bodyguard shoots, Ich shoots several rounds, not exactly on target, but enough to keep the bodyguard in place.

Nothing. Nick hears a sound. He fires at it. Nashida is on him. He charges and makes a grab for the gun. They wrestle, back toward the railing. Nashida holds on to Nick's gun hand. Nick elbows him across the face with his other arm. Nashida falls back. Over the side. Nick tries to hold onto him, but the thug

162 OMIT 162 *

163 OMIT 163*

163A falls onto a still red hot, stack of ingots. His body combusts. 163A*

163B Nick turns away. He spots Sato at a side exit among workers. Nick can't fire. He runs. 163B*

164-7 OMIT 164-7*

167A AT THE EXIT *

Nick races out of the factory, gun in hand through the throng of bicycle riders.

168 SUDDENLY NICK'S BLINDSIDED 168

and taken down to the ground. The wind is knocked out of him.

NICK (contd)
Shit!

Nick looks up to see a tough YOUNG UNIFORMED OFFICER pointing his revolver at him. Another YOUNG OFFICER is roughly handcuffing him.

NICK (contd)
Jesus, man. I'm on your side. For God's sake, listen to me!

169 EXT: THE FRONT OF THE MILL 169

Several police cars pull up. Uniformed officers, guns in hand, spread out. Among them are Osaka's elite, young riot officers.

170 NICK 170

is brought to the front of the building to see Ohashi standing with the uniformed officers. Nick's hands are clasped behind his back.

Ich is standing nearby. He is covered with sweat and dirt.

NICK
If your people are spread out, there's a chance you'll get him.
(nothing from Ohashi)
Get the cuffs off.

Ohashi barks an order. One of the young officers shoves Nick towards a police car. He doesn't remove the cuffs.

170 CONTD 170

NICK (contd)
What the hell are you doing?!

OHASHI
(in perfect English)
We're going to put you on a plane.
If you return, you will be arrested.

NICK
For God's sake, Ich!

Ich opens his mouth to speak, but Ohashi silences Ich with a curt invective. Ohashi turns and goes about his business as if Ich wasn't there.

Uniformed cops shove Nick into a police car and slam the door behind him.

171 INT: POLICE CAR MOVING 171

Nick's POV of Ich standing alone, outcast; he can do nothing.

172 INT: OSAKA AIRPORT - TERMINAL/JETWAY - NIGHT 172

This is where it all began for Nick. TWO POLICE OFFICERS escort him toward the plane. Nick is searching the crowd and terminal for some way out.

NICK
Where're the fake cops when you need them?

The officers ignore him.

173 THE JETWAY - NIGHT 173

Nick approaches the gangway door -- the same door Sato and fake police officers escaped through. Nick, desperate, is about to make a move when the door opens from the outside. Nick's hopes climb and crash as POLICE OFFICER steps through the door, and plants himself before it, arms folded.

174 INT: PLANE - NIGHT 174

One of the officers shows Nick's tickets to the flight attendant. An animated conversation proceeds in Japanese while Nick looks around the packed 747. More emotionless faces. The attendant takes Nick's papers. Nick is led to a seat in the rear section of the plane.

175 EVERYONE AROUND NICK 175

is curious: he is the only westerner here, and his clothes are still covered with dirt and grime from the steel mill. Some of the passengers stare openly; others steal glances only to turn away when Nick spots them.

176 NICK 176

is nervously rolling a pack of matches end over end between his fingers. They're from Club Edo.

177 THE CABIN DOOR 177

closes and seals. The soft mechanical sound cuts through Nick like gunshot. He resigns himself to his fate. There's no way out.

178 A STEWARDESS 178

moves down the aisle, collecting cash for the headphones. A thick wad of bills in her hand.

179 WHAT NICK SEES OUT THE WINDOW: 179

Charlie's coffin being hoisted from a baggage truck into the belly of the plane. He watches in silence as four men struggle to get it inside.

The baggage truck pulls away. The luggage hatch is SEALED.

178 WHEN ANOTHER STEWARDESS PASSES, 178

Nick gets out of his seat and heads to the very rear of the plane.

179 THE GALLEY/REAR EXIT 179

Nick knows that to try and open the rear door will activate the escape slide and alarms. The, he notices a food container being unloaded from the galley elevator by one of the STEWARDS. The steward punches a button, sending the elevator down again.

180 NICK'S POV OUT THE WINDOW: 180

the CATERING TRUCK beside the plane. Last minute food is being loaded into the plane's belly.

181 THE STEWARD 181

stows the food cart and heads down the aisle. Nick glances down the aisle.

182 THE STEWARDESSES 182

are busy helping last minute passengers stow their bags and distributing headphones.

183 NICK 183

squeezes into the galley elevator, punches the down button from the inside, then pulls the door shut. No one sees him.

184 THE ELEVATOR 184

opens to the belly of the plane where the catering crew is loading and removing carts. Nick crouches in darkness. When the MEN walk back to the van, Nick quickly lowers himself out the open hatch, dropping to the tarmac below.

185 THE TARMAC 185

Nick crouches behind the wheels, praying that he hasn't been spotted. The catering truck pulls away. The engines are tested. The roar is deafening.

Squatting low and staying in the shadows, Nick runs for cover towards the darkened wing of a terminal which looks closed for the night. The 747 rolls out behind him.

186 OMIT OMIT 186*

187 EXT: AIRPORT ACCESS ROAD - NIGHT 187

Rain. Mist shrouds the narrow, two lane road that runs along the far perimeter of the airport. A high, chain link fence runs along both sides. A tractor trailer hauling air cargo containers flashes by, throwing rooster tails of water from the road. The truck flashes its lights and sounds its air horn as it passes a slow moving CAR. The car glides to a halt under a roadlight. It idles for a moment.

188 NICK 188

rises from a depression on the other side of the fence. He climbs over and drops down to the road.

189 THE PASSENGER DOOR 189

swings open. Joyce is at the wheel. Nick gets in. He's dripping wet.

NICK
I wasn't sure you were coming.

190 SHE SAYS NOTHING 190

Grinds the car into gear and pulls out.

NICK (contd)
Thanks.

She's accelerating as fast as the little sedan can go. She shifts hard. She shows no sign of having to say anything, which surprises him. Nick blots his face with his sleeve.

NICK
I have to find Matsumoto, then get to Sugai --

JOYCE
Don't push it. You're lucky I picked up the phone.

She's right. She owes him nothing and has stuck her neck out.

NICK
I'm sorry. I appreciate it ... You can just drop me off in town somewhere.

JOYCE
They'll pick you up in a minute.

She wipes the fog off the windscreen with a grimy rag. Then tosses it into his lap.

JOYCE (contd)
You can do what you want when I'm clear of you. For now you'll go where I take you.

NICK
Where's that?

JOYCE
Somewhere you'll be safe.

191 EXT: LOVE HOTEL - NIGHT 191

A roadside building in the shape of the Queen Mary.

192 INT: LOVE HOTEL LOBBY 192
CLOSE ON A HAND

taking money through a slot in a black painted window. A key appears in return. Joyce hands the key to Nick.

192 CONTD 192

JOYCE
I hope you like New Orleans.

193 INT: ROOM - NIGHT 193

Jungle theme. Trees, vines, stuffed animals. The place is ridiculous.

NICK
The hookers must have seen the "Call of the Wild" a few too many times.

JOYCE
Married couples come here. They want a little fantasy and privacy. This country has thin walls ...

NICK
Strange people.

Joyce unloads her shoulder bag. She's rougher she has to be because despite her better judgment, she's gotten involved.

JOYCE
And you make a world of goddamn sense?
(pulls out bento box and yen)
Here's food. Two hundred dollars. The room is paid for 'till morning.

NICK
I won't be any more trouble.

She zips up her coat about to leave.

JOYCE
Luck.

He stops her for a moment.

NICK
You know, you always want to be rid of me, but then there you are. We ought to figure that out sometime.

JOYCE
There's nothing to figure. You're a thick-headed, cocky American who's determined to get himself killed
(MORE)

193 CONTD 193

JOYCE (contd)
(shoves him back)
What do I have to do to get through to you? Put you in a goddamn straight jacket and ship you home?

She shoves him again, he hits a console that sets off a * string of wild animal calls.

NICK
(grabs her by the arm)
Hey ...

They accidentally tumble on to the bed. Their weight starts the special effects: a recorded boat whistle, the paddle wheel turns. Paul Robeson singing "Bess, You Is My Woman Now."

NICK (contd)
Miss it?

JOYCE
I thought you said you weren't going to be any more trouble.
(she kisses him)
They've only been kissing since the war.

NICK
Then they're probably not very good at it yet.

The beginning of their love making is accompanied by laughter.

194 INT: LOVE HOTEL - LATER 194

A single hurricane lamp lights the room. The SOUND of Dixieland Jazz playing softly in the BG. Nick wakes to find dry clothes, and a scrap of paper with Ichiro's address. Joyce is gone.

195 INT: CORRIDOR - ICHIRO'S BUILDING - DAY 195

Nick is knocking on a door. He's holding the scrap of paper with Ichiro's address.

196 A JAPANESE WOMAN 196

opens the door. She is slightly built, middle-aged caught in the middle of housework. The woman seems to know who Nick is. She's not pleased to see him.

197 NICK 197

NICK
Mr. Matsumoto ... Ichiro Matsumoto?

The woman does not speak a word of English. She shakes her head and denies Ich's presence. Nick holds up the address.

NICK (contd)
Ichiro Matsumoto.

She shakes her head again. She's about to shut the door when Ich's VOICE can be heard. He's singing. He sounds drunk.

NICK (contd)
Please.

198 INT: ICHIRO'S APARTMENT 198

A cramped two room tatami floored flat crammed with everything the Matsumoto's own. There's a TV and a refrigerator, small stove, books.

199 INT: THE BEDROOM 199

Ich is sitting with his back to Nick, facing a small shinto shrine. On it are photos of deceased ancestors, a scroll, and behind burned incense sticks, Charlie's lighter. Ich is wearing a frayed robe, his legs are covered with a heavy quilt. He's singing an enka softly to himself. A bottle of Suntory and a sake flask sit nearby.

NICK
Ichiro ....

Ich turns. He's drunk.

ICHIRO
(laughs)
No, it's not possible. You're gone.

Ich turns his back and pours himself another drink.

200 ICH'S WIFE 200

steps in and berates Ich about Nick. Ich says a few sharp words which receive an even sharper reply. His wife grabs the Suntory bottle, and gives Nick a look of unmasked disapproval as she leaves.

200 CONTD 200

NICK
You never said you had a wife.

ICHIRO
Yes. And a grown son. I have disgraced them both.

Ich finishes his drink. His back is still to Nick. He looks down at his hands.

NICK
What are you talking about?

ICHIRO
My son no longer speaks to me. If she could, my wife would leave.
(flat)
I am no longer an assistant inspector. I've been suspended.

NICK
Christ. I'm sorry ...

Ichiro finishes his glass.

ICHIRO
I knew what I was doing.

NICK
Ichiro ...

ICHIRO
(slurred)
Go away, big shot from New York.

Ich covers his eyes with his hands.

ICHIRO (contd)
Go away!

Ichiro struggles to his feet, then stumbles out of the room. It begins to rain. THE SOUND OF THUNDER in the distance. Nick walks into the other room to see Ichiro facing out the window.

NICK
We can take him, Ich. You and me.
(nothing from Ich)
I'm going to use Sugai to get to Sato.

Ichiro laughs, shakes his head.

200 CONTD 200

ICHIRO
The sumo matches are on. You'll find Sugai there. But he'll never talk to you.

NICK
He wants Sato as badly as I do.

ICHIRO
(spits the words)
Americans. You don't understand. You refuse to see us.

201 He shoves open the window. He looks out at the city as the rain pours down. 201

202 ICHIRO (contd) 202
I was ten when the bombers came. The city was wood and paper then. We lived underground for three days, listening ... First the explosives, then the fire bombs ... When we came up, the city was gone ... The heat brought the rain ... Black rain from the ash ... Americans came like gods in their airplanes. They made our divine emperor mortal and turned the rain black.

203 ICHIRO 203

holds out his hand. The rain bounces off the palm of his open hand.

204 NICK 204

NICK
That was forty years ago.

ICHIRO
No ... That's what you don't understand. It was yesterday.

Ich doesn't face Nick.

ICHIRO (contd)
I want nothing to do with you. My debt is paid.

205 ICHIRO'S WIFE 205

walks in. She insists, in Japanese, that Nick leave.

205 CONTD 205

ICHIRO (contd)
My wife would like you to leave.

Nick nods, turns, and walks out. Ichiro watches him go. STAY ON Ichiro as he HEARS the door shut OS.

206 INT: SUMO AUDITORIUM - DAY 206

Every seat is taken. In the ring, the WRESTLERS are stamping their feet, tossing salt over their shoulders and clapping their hands as pre-game ritual ends. The crowd roars. The referee, in his ceremonial gown, clutching his fan, starts the match. The wrestlers lock arms.

207 NICK 207

makes his way from the standing room section towards the ringside box where Sugai sits with his entourage. An USHER wants to see his ticket, for the coveted ringside area. Nick pushes him aside, and the usher is smart enough not to pursue the issue.

208 RINGSIDE - MOMENTS LATER 208

As the match ends and the room explodes with cheers, Sugai's guests are applauding as Nick steps up to the box.

209 SUGAI LOOKS UP TO SEE NICK holding out one of the counterfeit hundreds to him. 209

NICK
This is yours.

Sugai's expression is that of someone who has detected a faint, foul odor. Nick's immediately blocked by two BODYGUARDS.

209A THE MATCHES - LATER 209A*

Nick is standing across the ring from Sugai, waiting for his response. Sugai gets up, and walks out of the auditorium. Before Nick can turn around, FOUR YAKUZA TOUGHS grab hold of him.

209B INT: LINCOLN TOWNCAR 209B*

outside sumo auditorium. Nick is shoved roughly in to the car. Two men are in front, two men flank him in back. One of them pounds Nick as the car drives off.

210-2 OMIT OMIT 210-2 *

213 INT: NIGHTINGALE CORRIDOR - SUGAI'S HOUSE 213

Each step on the floor produces a sound like birdsong. Nick is being led down the long corridor by FOUR of Sugai's men.

At the end of the hall, one of the guards kneels and slides back the door; another shoves Nick inside.

214 INT: FORMAL TATAMI ROOM - DAY 214

Sugai, wearing a starched kimono, is seated. He does not stand, bow, or acknowledge his visitor in anywway. He just watches. He could be watching tropical fish. Nick is forced into a sitting position. Sugai ignores him, and continues affixing his fine hanko to some papers.

SUGAI
You should be somewhere over the Pacific by now, Detective Conklin.

NICK
I missed my plane.

SUGAI
Do you know who I am.

Sugai hands his secretary the papers. His disfigurement makes him hard to look at. He knows it, and uses it as a weapon.

NICK
Of course.

SUGAI
I don't believe you do.

Sugai waves his secretary away.

SUGAI (contd)
If you did, you wouldn't have given me this.

He pulls out the hundred dollar bill Nick sent him.

NICK
It's real good. Your friends in New York must be getting anxious.

Sugai's not impressed. He sticks the counterfeit bill into the brazier that's keeping the tea warm. It burns.

214 CONTD 214

SUGAI
This is an early bill. A reject. Seven year's work by my engraver. The new ones will be like everything else we make. Perfect.

NICK
Who's going to make the profit, you or Sato?

Nick has cut through a lot of crap in a hurry.

NICK (contd)
The kid's not impressed with your power.

215 SUGAI 215

gets up and slides open the shoji which leads to the garden.

SUGAI
When I was his age I went to prison for seven years to serve my boss. His kind wouldn't serve seven minutes in an uncomfortable chair. He only respects the lowest thing in the world. Money.

NICK
What are you doing this for? Love?

SUGAI
You gave us a constitution and stuffed your values down our throats. Many of us lost sight of who we were and what we believe. You created Sato and thousands like him ... I'm paying you back.

NICK
Get me close to him. You'll get your plate.

SUGAI
You? You've been dead since the moment you stepped into this room.

216 SUGAI 216

Starts toward the door.

216 CONTD 216

NICK
You want him as much as I do.

SUGAI
Yesterday, I gave my word to the other bosses that the fighting would end. We are bound together by duty and honor. Something you'd never understand.

This comes as a complete surprise to Nick but he uses it to his advantage.

NICK
You want honor, I'm the solution to all your problems.

Sugai ignores Nick.

NICK (contd)
Who better than a worthless gaijin to take Sato out?
(then)
Everyone knows I'm after him. He killed my partner.

Sugai stops at the door before exiting.

217 SUGAI 217
You had your chance. I had him brought back, Detective, you let him go.
(off Nick's reaction)
I'd trust my own worst enemy before I'd trust you.

218 EXT: SUGAI'S COURTYARD - NIGHT 218

Rain pours down on the garden. Nick is sitting under the eves. It's late. TWO OF SUGAI'S MEN are nearby, watching. Nick is a prisoner.

219 A DOOR SLIDES OPEN 219

across the courtyard. Sugai, wearing a geta, walks across the garden as a crew-cutted man holds an umbrella over the man's head.

220 EXT: SUGAI'S COURTYARD HOUSE - NIGHT 220

Five A.M. The rain has stopped. Three of SUGAI'S MEN hurry across the courtyard. They slide open the shoji screen on the far side. WE SEE Nick.

221 INT: CAR - SUGAI'S HOUSE - DAWN 221

Nick is squeezed in the back of the car. There's a man on either side of him and another man in front who has a sawed-off shotgun in his lap. Sugai's men are in the yakuza "uniform": crisp pressed suits and shades. The car pulls out Sugai's front gate.

222 NICK 222

looks at the door latch. Suddenly Nick's looking down a shotgun barrel.

223 THE MAN IN THE FRONT SEAT 223

is pointing at him.

224 EXT: SUGAI'S HOUSE - KYOTO - DAWN 224

The car disappears around the corner.

225 WE SEE A MAN IN SHADOWS 225

sitting in a parked car. He lights his cigarette. Then starts the ignition.

226 EXT: HILLSIDE - NEAR MONASTERY - DAWN 226

The car pulls to a stop at this isolated clearing. Nick is pulled roughly out of the car.

227 SUGAI 227

is waiting for them, his back turned, looking down into a still dark valley. A good place for a murder. He turns and looks at Nick.

SUGAI
There will be a meeting here in a few hours. Sato will arrive on a motorcycle. After the meeting, when my associates have left, he's yours. Kill him.

Sugai starts back towards his car.

228 EXT: MONASTERY GROUNDS/HILLSIDE - PRE DAWN LIGHT 228

Nick is squatting on the edge of the hill above the grounds. FOUR OF SUGAI'S MEN are with them. Sugai is gone.

NICK
There ...

229 NICK'S POINTING 229

to a bend in the road a quarter of a mile down from the entrance to the monastery.

230 ONE OF THE YAKUZA 230

nods.

NICK (contd)
I'll need the time before Sato pulls out.

The yakuza nods, then hands Nick a small walkie-talkie and walks off.

231 EXT: MONASTERY GROUNDS - MID-MORNING 231

A robed MONK is raking the already perfect walk. Men are climbing out of various cars with their headlights still on: Cadillacs, Mercedes, Lincoln Continentals.

These are the heads of the FOUR FAMILIES: in their early fifties and sixties, dressed in conservative suits and ties. One is the mediator we saw at the steel mill. Each is accompanied by ONE LIEUTENANT. Sugai greets each of the bosses, then conducts them towards one of the temple buildings.

232 SUGAI'S LIEUTENANT 232

is standing back from the group. He takes a walkie-talkie from beneath his coat and speaks into it.

233 EXT: HILLSIDE - LATER 233

Nick is sitting at the edge of the hill above the grounds. His walkie-talkie crackles as the last car pulls into the compound. Then, as if out of thin air:

MAN (OS)
You're going to die here, Nick.

234 NICK 234

startled, turns to see Ichiro standing at the edge of the clearing. Silence. Ich walks up to Nick, and looks down at the compound.

NICK
You said your debt was paid.

ICHIRO
It is. But I was suspended from one group. I decided to join another.

234 CONTD 234

Nick appreciates what it must have taken to get Ich here.

NICK
Thanks.

Ichiro is wearing his grey suit and tie. It's an odd way to show up. But after all, this is Ichiro. His tie is even cinched tight.

NICK (contd)
You might want to loose the tie.

Ichiro doesn't understand the joke.

ICHIRO
Sugai isn't going to let you live.

NICK
If I died every time some hood wanted me dead I'd be ten years working patrol on the streets of gold.
(then)
You can walk away, Ich.

ICHIRO
(matter of fact)
Whatever happens, will be all right with me. If I die, at least I'll get a policeman's funeral.

NICK
I can't rely on someone who wants to die.

ICHIRO
You can rely on someone who's willing to die.

Ich's point impresses Nick.

NICK
(trying to lighten the moment)
Tell you what. If anything happens, I'll see you get what you deserve: a commissioner's funeral. Black draped pumper truck, gun salute, and a lone piper playing "Sleep My Dearie."

ICHIRO
And then this God of yours can take me to ... heaven?

Nick nods.

234 CONTD 234

ICHIRO (contd)
Childish belief for such intelligent people.

Before Nick can answer, he HEARS the unmistakable SOUND of a high powered motorcycle. Nick turns to see:

235 OMIT OMIT 235

236 EXT: MONASTERY 236

Sato and his man climb off their bikes. Sugai's lieutenant #1 passes an electronic "Friskem" over their bodies. The device emits a howl as it passes over a metal object in Sato's inside jacket pocket. Lieutenant #1 tenses as Sato passes a small, rectangular parcel to his own lieutenant.

237 OMIT OMIT 237*

238 A TOWNCAR 238

pulls up. Sugai's lieutenant #2 climbs out. He tosses a sawed off shotgun out of it. He climbs back into the car, drops a pair of shotgun shells out the window and tears off down the road.

239 INT: MEETING ROOM - DAY 239

The FOUR Oyabuns and Sugai are sitting at a long, low table in the middle of the vast tatami covered floor. In Japanese:

BOSS ONE
We're all pleased, Sugai-san, that you have decided to settle your differences.

BOSS TWO
Sensei, I don't agree with his methods, but we can't afford to ignore his kind. Our construction concerns in Korea need a strong arm.

SUGAI
If he convinces me of his respect and loyalty.

MEDIATOR
He can be reasonable if he's treated in a reasonable way.

240 THE DOOR SLIDES OPEN 240

Sato steps in, alone. He stops and performs the ritual deep bow and sweeping arm gesture of a loyal kobun. It's strange to see Sato being deferential.

241 INT: TEMPLE - ACROSS THE MONASTERY - DAY 241

A white-robed, elderly MONK is building a pyre of sticks inscribed with prayers in front of a Buddhist altar. FIFTEEN YOUNG MONKS, their heads shaved, kneel behind him chanting in unison. This is the beginning of the goma, or fire ceremony.

242 EXT: ROAD - DAY 242*

Nick watches the road. He HEARS A SOUND amid the rustling leaves. There are FLASHES OF METAL beyond the trees.

243 THREE OF SATO'S BIKERS 243

are moving through the woods toward the compound.

NICK
Sato's ... Get on the radio! Son-of-a-bitch is going to double cross him.

245 EXT: THE MONASTERY - DAY 245

Sugai's Lieutenant #1 is smoking by the gate. The MONK, who has been sweeping the steps nearby, walks up to the lieutenant, pulls a knife from beneath his robe and plunges it into the man's chest. WE SEE his walkie-talkie clatter to the ground.

246 THE MONK 246

slides open the heavy bolts that seal the gate. The THREE MOTORCYCLISTS hurry in and spread out.

247 THE BOSSES' LIEUTENANTS 247

have spread out around the compound; #3 is slouched behind the wheel of his car, reading the newspaper. #'s 4 & 5 are playing DICE by the stream.

248 EXT: ROAD - DAY 248

Ichiro tries the radio one last time, then shakes his head.

NICK
(takes the shotgun)
Stay put.

248 CONTD 248

ICHIRO
But Nick --

NICK
Got your gun?

Ichiro taps his chest. Nick remembers it's not Ich's strong suit.

NICK (contd)
Like I said, stay put.

249 INT: MEETING ROOM 249

Sato is seated among the Oyabuns.

BOSS #2
(To Sato)
... You must realize the brotherhood is stronger than any one member.

SATO
All I'm asking is for what I deserve. My own operation and respect. If I'm allowed my place, my loyalty will set a new standard.

250 SATO 250

pulls out his well wrapped PLATE, sets it down on the table, then spreads the paper open to reveal the stainless steel plate. There is muttered approval from the men. Sugai isn't one of them. The mediator gestures to Sugai. Sugai's Lieutenant #2 standing by the door, walks over and sets down his plate. Lieutenant #2 is dismissed.

251 BOSS #1 251
You will have an operation in Korea and Sugai will have a loyal Kobun. But only if you are willing to demonstrate your loyalty.

252 THE MEDIATOR 252

removes the cloth from the covered tray. Thre's a small scalpel, a sharp knife and bottle of clear liquid.

253 THE TEMPLE 253

As the Buddhist monk strikes a long match, he says a prayer, then lights the bottom of the pyre.

253 CONTD 253

(The following SHOTS are to be INTERCUT with the temple fire ceremony and the resolution of the Sato/Sugai meeting.)

254 THE PAIR OF DICE 254

sit untouched on the ground. They're consumed by a pool of blood. WE FOLLOW the blood to its source: LIEUTENANTS 4 & 5 have been shot in the head.

255 EXT: AT THE CAR - DAY 255

The driver reading the newspaper doesn't see it coming. A gun barrel is shoved through the newspaper in front of his face and jammed down his throat. Two muffled shots.

256 INT: TEMPLE - DAY 256

FLAMES engulf the pyre of sticks, as the MONKS shut their eyes, bow their heads and continue chanting.

257 INT: MEETING ROOM - DAY 257

Sato dips his small FINGER in the liquid jar, then SLOWLY wraps it in the cloth, keeping his eyes on Sugai's.

258 HE'S TAKING HIS TIME 258

He picks up the knife, spreads his fingers, and holds the blade above the first knuckle of his index finger.

259 SATO 259

looks at the old man. He smiles.

260 THE DOOR BURSTS OPEN: 260

Sato's three riders open fire as

261 SATO 261

Stabs Sugai in the throat with the knife.

262 THREE OF THE BOSSES 262

are gunned down at close range. One tries to burst 263
through the shoji but he's cut down by a hail of bullets.

263 SUGAI

makes for the opening to the garden beyond. He can't move very fast. Sato STOPS one of the men from shooting him. He wants him for himself.

264 INT: THE TEMPLE 264

Flames shoot high in the air, as the twenty monks, oblivious to anything but the sound of their own voices, continue chanting in unison.

265 EXT: ZEN ROCK GARDEN - MONASTERY 265

Sugai is crawling across the meticulously raked white pebbled garden, leaving a trail of blood behind him.

Sato kicks him in the ass. The man falls to his chest. Sato squats beside him. In Japanese:

SATO
You don't have to beg. Just ask me like an equal.

Sugai is silent and defiant in his last moments. Sato slashes the old man's throat, then tosses the knife aside.

266 EXT: THE MONASTERY GATES 266

Nick enters. Silence except for chanting from the far end of the compound. The thick mist makes it hard to see very far.

267 INT: MEETING ROOM 267

Sato, triumphant, puts BOTH of the plates in the inside pocket of his leather jacket. His FOUR MEN have joined him. He grabs one of the sake cups and holds it high. The other men grab the dead men's cups, and toast their new Oyabuns. Everyone drinks, then bows formally to their new bosses.

268 EXT: MONASTERY TEMPLE 268

The fire service has ended. TWO DOZEN ROBED MONKS stream out the door.

269 EXT: MONASTERY GROUNDS 269

Nick spots Sugai's fallen Lieutenant #1 and the walkie talkie on the ground.

270 The sound of footsteps, Nick spins and levels his shotgun. He's about to shoot when a MONK steps out of the fog. Seeing Nick's gun, the terrified monk hurries away. 270

271 INT: MEETING BUILDING 271

There are ROWS OF SHOES at the doorstep, a sign that people have entered and not left. Nick moves down the corridor, sliding back shojis as he goes.

271 CONTD 271

The rooms are empty. The fog has crept in here, licking the floor. Nick spots a pair of bloody footprints leading outside.

272 EXT: ZEN GARDEN 272

Nick sees Sugai, sprawled in the middle of the three hundred year old garden. Nick crosses the small courtyard into the meeting room.

273 INT: THE MEETING ROOM 273

Nick looks around at the dead Oyabuns. THE SOUND OF GETA coming across the garden. Nick raises his shotgun. The door slides open. A MONK stops in the doorway. Nick lowers his gun. The MONK says something in Japanese and moves closer. We realize this is the monk who stabbed Lieutenant #1. Nick turns his back to him, looking for any signs of Sato or the plates.

274 THE MONK 274

pulls out a pistol and levels it at the back of Nick's head. He's about to pull the trigger when Ichiro appears from nowhere and sends him flying, using a broom handle as a kendo stick.

275 NICK 275

turns to see Ich take the man out with three deft strokes. When he's through, he blots his head with a handkerchief.

NICK
I thought I told you to wait.

ICHIRO
I grabbed my balls instead.

Nick cracks a smile. The SOUND of motorcycles starting up across the compound. Nick and Ich hurry out.

276 EXT: THE ENTRANCE TO THE MONASTERY 276

Sato and his lieutenant are astride their bikes. The three other riders are narby, about to head for their bikes outside the gate.

277 NICK AND ICH 277

hurry to the courtyard. A HALF DOZEN MONKS carrying their umbrellas are slowly crossing the courtyard between ona guys and Sato's group.

277 CONTD 277

Sato's LIEUTENANT spots Nick and Ichiro.

278 NICK 278

raises his shotgun but can't shoot, the MONKS are in his line of fire.

279 THE LIEUTENANT 279

opens up.

280 NICK AND ICHIRO 280

hit the ground.

281 SATO AND HIS OTHER MEN 281

fan out and start firing.

282 ONE OF THE MONKS 282

gets hit in the face. Another in the back. The other monks scatter in terror.

283 NICK 283

unloads ONE ROUND from the ground, taking out Rider #1. Ich fires a half dozen rounds with his pistol but misses.

Nick and Ich have crawled for cover behind a stone water basin.

SILENCE, except for the SOUND of two unattended bikes idling by the gate, no movement.

284 A HAIL OF BULLETS 284

slam into the water basin from two directions. Nick and Ich hug the ground as the bullets hit inches above their head. It seems endless. Finally it stops. Nick cautiously raises his head.

NICK
You okay?

Ich raises his head tentatively. He's trying to put up a brave front.

ICHIRO
You been in this situation before?

NICK
Less trees. No monks.

284 CONTD 284

A barrage of gunfire.

ICHIRO
Brooklyn must be hell.

SATO
(out of the fog)
Another time, Conklin!

A rumbling of bikes as the riders tear off.

NICK
Another time my achin' ass.

Nick crouches low, races after them. From out of the fog, one of Sato's Biker #2 comes racing towards him. Nick sidesteps and swings the short shotgun, catching the man in the stomach. Nick runs on, throwing the useless shotgun away.

285 THE ROAD 285

Sato and Lieutenant #3 are speeding along when Sato sees

286 SATO'S REAR VIEW MIRROR: 286

He glimpses a rider coming towards him. It's foggy, hard to see, but he assumes it's one of his men. He signals Lieutenant #3 to gear down and let him catch up.

287 EXT: COMPOUND 287

Ich climbs into one of the Lincolns, slams the door, and puts his foot to the floor. Then, from out of nowhere BULLETS CRASH into the windshield ...

288 THROUGH THE FOG 288

he now sees the monk he clubbed earlier, blocking the exit, unloading his automatic ...

289 ICH 289

does a one-eighty and heads in the other direction. He begins MUTTERING a long STRING OF JAPANESE CURSES ... Then, mustering his courage, he spins the car around and heads towards the exit ...

290 THE MONK 290

blocking the exit, finishes reloading, then levels his gun at the approaching Ichiro.

290 CONTD 290

ICHIRO
(more Japanese, curses, then)
BALLS!

291 HE PUTS HIS FOOT TO THE FLOOR 291

lowers his head and heads straight for the monk who opens up on the car ... Ichiro hits the monk who lands on the hood of the car, practically in Ich's lap. Ich's car smashes into the wall. For a moment there's no movement from inside ... Then, the wheels start spinning in reverse. The body rolls off the hood. Ich tears out the gate after Nick.

292 THE ROAD 292

Sato is watching his rider in his rear view mirror. But there is something about the rider's posture, something about the way the man throws his machine into the curve. Too fast. Too reckless. He realizes it's Nick. He gestures to Lieutenant #3. #3 nods and brakes. Sato races ahead.

293 NICK 293

catches up to Lieutenant #3 and tries to shoot past him, but #3 blocks his path. Nick tries the other side of the road, but again, he's blocked. The lieutenant's good. The lieutenant leans into Nick, trying to force him off the road on a sharp curve. At the last possible second, Nick grabs a helmet from its hanger and whips it at #3's chest. #3 loses control. His bike slides into the underbrush.

294 When SATO GLANCES BACK 294

to see what's happened, he twists his throttle. The machine screams as he downshifts into curve.

295 NICK 295

follows Sato into the curve, leaning the bike like a cafe race. We saw a taste of his technique in New York.

296 SATO 296

comes out of the curve and climbs. He's gained ground. There's a straight away and a blind turn before him.

297 AROUND THE TURN 297*

Sato hits gravel and lays the bike down. He gets to his feet. He limps over to his bike and struggles to right

297 CONTD 297

the machine. He can hear Nick closing. Sato mounts up. The fairings have been ripped. He's obviously in pain, his right hand and face covered with blood. He tears off down the road.

298 NICK 298

comes around the turn. He's as surprised as Sato was to see gravel. He hits the gravel in a controlled slide and goes down. The fall tears his clothes and takes skin from his side, but he's okay. He gets to his feet, rights the bike, and takes off.

299 ON THE ROAD 299

As Nick spots Sato a quarter of a mile ahead on the muddy road.

300 ON ICHIRO 300

his window punched out, his face bloodied from the broken glass, his foot to the floor. He hits the gravel at top speed and slides, fishtails, regains control and continues down the road.

301 ON NICK AND SATO 301

The road is filled with muddy puddles. They both have to slow down.

302 ON ICHIRO 302

as he swings around the curve. He spots Nick. Sato's around the curve.

303 SUDDENLY #3 303

who went down earlier streaks past Ichiro in pursuit of Nick.

304 NICK 304

doesn't see or hear him coming. #3 pulls out a GUN.

305 ICHIRO 305

BLASTS HIS HORN

306 NICK 306

turns to see #3 leveling his gun.

307 ICHIRO 307

shoots through his broken windshield. The third Shot hits #3. He goes down for good. The stoic Ich yelps with glee.

308 ON NICK 308

grinning. Ich has finally hit something after all.

309 THE CHASE 309

continues up a paved road of switchbacks. Nick is riding too close to the edge, going too low on his turns. He's playing for all he has, and then some.

310 SATO 310

is shocked to see Nick gaining on him. He can't go any faster. He disappears around the long curve.

311 ON NICK 311

riding full out. As he's about to hit the curve. He sees SATO RIDING RIGHT FOR HIM. It happens so fast, Nick barely has time to react. Instinctively, he veers away. His bike goes into a skid.

312 NICK'S MOTORCYCLE 312

flies over the edge of the road and down the cliff.

313 THE EDGE OF THE ROAD: 313

Nick lies dazed.

314 SATO 314

comes screaming round the bend.

Nick, in excruciating pain, can't move fast enough; his body won't respond.

Sato bears down on him.

Nick, at the last possible moment, rolls out of the way. Sato shoots past.

Nick struggles to his feet, then runs into the woods, dragging a torn leg.

315 SATO 315

chases after him, until his bike bogs down. He dumps it and follows a trail of blood into the bush.

315 CONTD 315

FURTHER INTO THE WOODS:

Sato hunts for Nick. His gun in his hands. The blood trail stops.

Nick kicks out Sato's leg just as Sato did to him in New York.

316 THE FIGHT 316

All elbows and fingernails. Their feet are glued to the ground with thick mud.

317 THE ROAD 317

Ich pulls up in the mud caked Lincoln Continental. He sees Sato's bike, then takes off into the woods.

318 THE FIGHT 318

Sato is wirey. Nick has muscle. Both men are exhausted. Nick wrenches the gun out of Sato's hand. It goes flying. Sato, barely conscious, crawls for it through the mud.

Nick struggles to his feet, and stumbles after it. Sato looks like he'll reach it first. Sato's fingertips are two inches away from the gun. That's as close as he'll get.

NICK
You want it ... I'll get it for you.

Nick picks up the gun, drops to his knees, and levels it at Sato's head.

ICHIRO (OS)
Nick! Don't.

Sato can barely see through his mud caked eyes. Nick makes a slashing gesture with his index finger above his eyebrow, then slowly lowers the gun and shuts his eyes.

FADE TO A:

BLACK SCREEN

the SOUND of rain ... The RAIN mixes with the SOUND of RINGING phones, CLACKING TYPEWRITERS, VOICES ...

FADE IN TO:

319 INT: OSAKA POLICE HEADQUARTERS 319

ICHIRO

half-carrying the wounded Sato, his hands cuffed, down the long center aisle.

No one can believe that this is the paper pushing bureaucrat they've known for all these years. Ich silently leads the captured man down the long aisle to

320 OHASHI'S OFFICE 320

Ich shoves open the door, and throws Sato into a chair.

Ohashi looks up from his paperwork. All he can do is stand and stare. Ich quickly tucks in his shirt and snaps to attention.

ICHIRO
Assistant Inspector Ichiro Matsumoto respectfully reports the capture of escaped prisoner Sato Kenji to chief inspector Ohashi.

Ich salutes. Ohashi is dumbfounded, He turns to another detective -- an unobtrusive young man who may, in the days to come, inherit Ich's role as chief filer.

321 OHASHI 321

looks outside his office door to see Nick watching from across the main room. Nick turns away, and walks out. This is Ich's moment.

322 OHASHI 322
Take down the Inspector's report.

This is the first time Ich has been in this position.

323 INT: POLICE STATION COURTYARD 323

A few uniformed officers are assembled here in formation. The only notable spectators are Ich's wife and Ich's twenty-five-year-old son.

Ichiro and Nick are standing side by side as Ohashi finishes reading an official order. Both men salute. Ohashi then fills a cup of sake for Nick. Nick fills Ohashi's cup and Ichiro's. The three men bow, drink their cups down. Ich walks to his family. Ichiro's son bows low to his father as Nick looks on.

324 INT: CLUB EDO - NIGHT 324

Business at the club is starting. Some of the girls have just reported in for work and look surprisingly plain in street clothes and no make-up.

Nick is sitting at the bar waiting for Joyce.

JOYCE (OS)
You made the news again. A regular hero.

Nick turns to see Joyce standing behind him. She's wearing the white kimono Nick first saw her in. She looks achingly beautiful.

NICK
I was thinkin' maybe I could buy you a drink.

JOYCE
It's on the house.

NICK
I was thinkin' Queens, maybe Brooklyn.

She looks at him, surprised.

NICK (contd)
(looks out at the club)
You really think you'll last here?

She shrugs.

JOYCE
I don't know ... But a love hate relationship ... It can last for ever.

There is an awkward pause. A girl comes over and whispers in Joyce's ear. Joyce nods. Gets to her feet.

JOYCE (contd)
Sorry, I have to do this. New clients.

NICK
About that drink.

JOYCE
Maybe.

325 AT A TABLE 325

A MIDDLE AGED MAN is surrounded by several other men in suits and ties. They're obviously Yakuza.

The middle-aged man is one of the new bosses. Joyce bows low to him, then sits with the men, and begins talking.

326 NICK 326

watches. The bartender reappears. Nick pulls out one of his cards, and writes his address on the back, then hands it to the bartender.

NICK
Tell her if she wants that drink, I'll buy the ticket.

The bartender takes the card. Nick heads for the door.

327 JOYCE 327

has seen Nick give the bartender his card. She watches him leave over the Yakuza boss's shoulder. At the door, their eyes briefly meet. He turns and walks out.

328 INT: AIRPORT SOBA RESTAURANT - DAY 328

A steaming bowl of noodles sits in front of Nick as he tucks the small gift wrapped parcels he has bought into a small duffle.

NICK
Ninja swords for the kids ... This is for the ex. And ...

A LOUD SLURPING noise from OFFSCREEN forces him to stop talking.

It's Ich, slurping from a steaming bowl of noodles. They're at a stand-up joint across from the customs gate. Ich continues to slurp his noodles, looking down at the bowl. Something is clearly bothering him.

NICK
... And a couple of these cotton things for anyone I forgot.

ICHIRO
Yukata. They're less expensive in the neighborhood shops.

NICK
Get that poor look off your face.

328 CONTD 328

Ich glances up.

NICK
I'll cover every penny you lent me.
(holds one of the gifts)
I put it on the plastic. I was over my limit before I got here, so what the hell.

Ich shifts uncomfortably.

ICHIRO
You know they never found the plates. They weren't in the monastery or in the road ...

Nick takes a mouthful of noodles with a LOUD SLURP.

NICK
Some lucky monk is probably set for life.

ICHIRO
I don't believe I understand.

NICK
If a guy had both plates and knew the right people ... all his problems would be solved. Who would ever know?

Ich studies Nick for a long beat; he's not sure what to believe ... Nick slurps another mouthful of noodles.

NICK (contd)
I think I'm getting a feel for this.

There's a call for Nick's plane. Nick grabs his bag.

NICK (contd)
(ironic)
Don't come to the gate, Ich. You know how sentimental you get. It's embarrassing.

Ich takes a small package out of his battered little briefcase and hands it to Nick with a bow.

Nick takes the box, shakes it, feels the heft.

328 CONTD 328

NICK
Udon, sweet plum, pickles. Great for the plane in case they serve any of that American shit. Thanks.

Nick reaches into his bag.

NICK (contd)
I got a little something here.

He hands Ich an elaborately wrapped box. It's heavy for its small size. Ich bows.

NICK (contd)
Next time you throw yourself a vacation, skip the cherry blossoms and come see me.

Ich bows low. So does Nick. It's the first time we've ever seen Nick bow.

NICK (contd)
You watch your tail, cowboy.

Nick turns and walks out of the restaurant without a backward glance. Ich watches him go, still disheartened that Nick may have been lying to him.

Ich looks at the beautifully wrapped gift. He opens it. Inside he finds a common, plastic wrapped salaryman's white shirt. He's a little disappointed. But the box feels too heavy. In the folds of the shirt he finds the two plates.

329 ICH 329

slams the box before anyone can see.

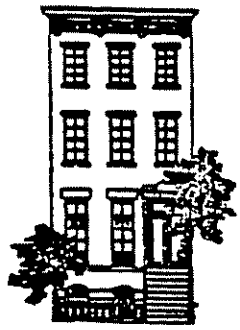
330 INT: TERMINAL GATE 330

Ich runs through the crowd toward the boarding area. He sees Nick on the other side of the glass wall in line filing into the jetway.

ICHIRO
Nick!

The two men look at each other, separated by the thick glass and crowd, but closer than they've ever been. Nick waves, then blends with the crowd. Ich can see the back of Nick's head above the crush of Japanese travelers. He's the tallest man in the crowd. The biggest thing to hit this town since Godzilla.

THE END



the studio duplicating service, inc.
446 west 44th st., new york, n. y. 10036
LOngacre 3-1225